AMERICAN COUNTRY-DANCES

VOLUME I

ELIZABETH BURCHENAL

New York : G. SCHIRMER : Boston

793
B89a

Burchenal, E.
American Country Dances.

7435

Mr. Stephen Kimball
"Uncle Steve"

AMERICAN COUNTRY-DANCES

Volume I

TWENTY-EIGHT CONTRA-DANCES

LARGELY FROM THE

NEW ENGLAND STATES

EDITED BY

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PIANO ARRANGEMENTS BY

EMMA HOWELLS BURCHENAL

PRICES

Paper, $1.50, net

Cloth, $2.50, net

New York · G. SCHIRMER · Boston

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TO

JOHN J. BURCHENAL

THIS BOOK IS DEDICATED

7435

PREFACE

For this first volume of American Folk-Dances I have taken the "contra-dances" of rural New England, for this is one of the old, most truly American sections of our country, where many generations of the same stock have grown up undisturbed by foreign influences, and where sufficient time has elapsed since the days of the early settlers for the building up of certain traditions and customs.

The social group-dances which have originated or evolved through common usage under such conditions in this country are as truly folk-dances as those found in the older countries, and have elements which are almost universally characteristic of folk-dances. And yet it has often been said that our country has no folk-music or folk-dancing of its own other than that of the American Indian! We are to-day a nation of immigrants, not of Indians, and the folk-traditions that are most essentially our own are those which have developed (from traditions brought to us by our early immigrants) into something peculiarly our own. And we have the new and dazzling wealth of folk-art brought in with the comparatively recent rush of immigration from many countries, the beauty and value of which is not yet generally understood or appreciated. Surely, the folk-dances and music of all the nationalities which make up the people of our country may be considered ours just as these people are our people, and every effort should be made to encourage, preserve and assimilate this dancing and music, so that we may not only have these added resources for social enjoyment and recreation, but that our national life may be enriched with beauty and color and joy of living which may become the foundation of a yet undreamed-of development of art in this country.

It was with the hope of assisting toward this end that my earlier collections of folk-dances and music of other countries were published, and for the same purpose the Organization Committee of an American Folk-Dance Society was formed in February, 1916.[1]

This present volume contains some of the old Country-Dances which are most essentially *American* Folk-Dances because they have grown here. Some of them are slightly reminiscent of English country-dances, and were probably originally suggested by or evolved from them. Most of them, however, seem to be products of this country, and all have a typical and distinctly individual quality of their own, both in their form and the manner and style in which they are danced.[2] The constant repetition of the theme, and the easy swing and rhythm of the dance, are almost hypnotically fascinating.

[1]On account of the war the work of this organization has been postponed.

[2]A study of the form and pattern of these folk-dances shows (as in all folk-dances) the close analogy between the folk-dance and the folk-songs.

These old dances also have a really delightful social element, in that each couple progresses to a new place in the set and dances with a new couple at each repetition of the figure.

Many of the dances included in this collection are in common use at the present time in New England, at country dances, where I have had the pleasure of dancing them; a number of them are rarely danced now and have practically disappeared. They were resurrected for me, from memory, by old fiddlers and others who used to attend the old-time "kitchen dances" forty years or so ago. Still others are from some of the numerous old "call books" of that time, which were used by the fiddlers who played and "called" for the dances. In these only the "calls" for the figures were given and no description of how the figures were done. Fortunately, the same calls are used for certain figures to-day, so that with a knowledge of these it has been possible to interpret and describe some of the dances which are now obsolete.

Some of the most widely used of the contra-dances to-day in New England are The Circle, Lady of the Lake, Boston Fancy, Portland Fancy, Hull's Victory, Soldier's Joy, and Old Zip Coon (or, the Morning Star); while among the half-forgotten or less used ones are Chorus Jig, Green Mountain Volunteers, and Fisher's Hornpipe.

Some of the dances which are not from New England are the Virginia Reel, "Dan Tucker," and "John Brown." The Virginia Reel has been considered by many as the most representative American folk-dance, whereas it is nothing more nor less than the well-known popular English country-dance known as "Sir Roger de Coverly," and can hardly be classed among the more typically American country-dances which have either evolved or originated here. "Sir Roger" was apparently brought by the English to Virginia, where it became popular as a society dance. It has remained practically unchanged, and, as the "Virginia Reel," has become widely known, probably more as a society dance than a country-dance. Dan Tucker is an old favorite in the Middle West, and John Brown (which is so similar to Dan Tucker that it probably is a variation of it) was found in Connecticut.

It will be noticed that many of the tunes to which these dances are done are popular old Irish, English and Scotch jigs, reels and hornpipes (which by long familiarity have become our own), or obvious variations of them, while others are apparently of native origin.

It is a misfortune that such dances and tunes as these should fall into disuse, and that summer visitors to the country should place their stamp upon the dancing and music there, instead of taking advantage of the opportunity to enjoy the country dances and to bring them back to the city, where this kind of dancing could be a source of social enjoyment. The introduction of modern dancing into the

country inevitably forces out the old fiddlers (who cannot play the new dance-music, though they play the old dance-music irresistibly), and the older people, who can dance only the contra-dances. The forcing out of such music and such dancing is a real loss to the life of the rural community, as well as to the cause of folk-dancing. Fortunately, however, enough of these dances still remain to make it possible to revive them, and perhaps to bring them into more general use. I have prepared this collection in the hope that it may be of assistance in spreading a more general knowledge of some of our most typically American dances, so that many others may share the delight which I have found in them.

For my knowledge of these dances I am indebted to friends too numerous to mention in different parts of New England, and in particular to Mr. Kimball ("Uncle Steve"), who has played the violin for country dances for over forty years, Mr. and Mrs. Cyrus Durgin, Mr. and Mrs. N. M. Holden, Mr. and Mrs. Harry McKeen, Mr. Joe Farnham, and many other friends.

January, 1917.

ELIZABETH BURCHENAL.

THE DANCES

MUSIC.

The most characteristic music for these dances is that to which they have been done in their original setting in the past—namely, the music of a single violin, played as only the real contra-dance fiddler can play it! Nowadays, however, the violin and piano (or violin and organ) are most usual at country dances, and the old-time fiddlers who play alone and "call" for the dancing are scarce. These jigs, reels and hornpipes are essentially violin music, and no other instrument can do them full justice. Since, however, violin music will probably not be available for general use, the music in this volume has been arranged for the piano.

CALLS.

The dances are most successful when "called." It has been the custom for the violinist to "call" the figures as he plays, and this is quite a difficult art. The calls are expressions or phrases which stand for certain definite figures, and in this way the dancers are prompted, so that in a large set all the dancers begin the various figures simultaneously and the dance proceeds in an orderly and regular manner. Some of the typical old calls are: "Balance and Swing," "Down the Centre and Back," "Cast Off," "Ladies' Chain," "Right and Left," "Four Hands Around," "Forward and Back," etc.

The way to time the calls is as follows:

1. After playing a strain of the music through, rather rapidly, to give notice of the next dance, call: "Please form for Chorus Jig" (or whatever the dance is to be). If the dancers do not form promptly, repeat the strain.
2. When the set is formed and ready to begin, call: "Down the Outside and Back" (or whatever the first call is), and *immediately after* giving this call, begin playing. In this way the dancers have preliminary notice of what the figure is to be, and begin dancing on the first note of the music.
3. Each succeeding call is given during the two measures immediately preceding the strain on which the next figure is to be started. It is given just before the dancers finish the preceding figure.

To bring the dance to a close, call: "Forward and Swing Partners," and during the last two measures of first strain, while they are swinging, call: "Promenade around the Hall" (or "Promenade to Seats"), and play the second strain to the finish.

FORMATIONS.

There are three formations characteristic of contra-dances: (1) Around the room in couples; (2) Quadrille set; and (3) Longways set. In the following diagrams illustrating these, and in all diagrams throughout the book, the following symbols are used to represent the women and men:

○ = Woman □ = Man

(1) **Around the room in couples** (*cf.* The Circle, Haymakers and Soldier's Joy, Diagram 1).

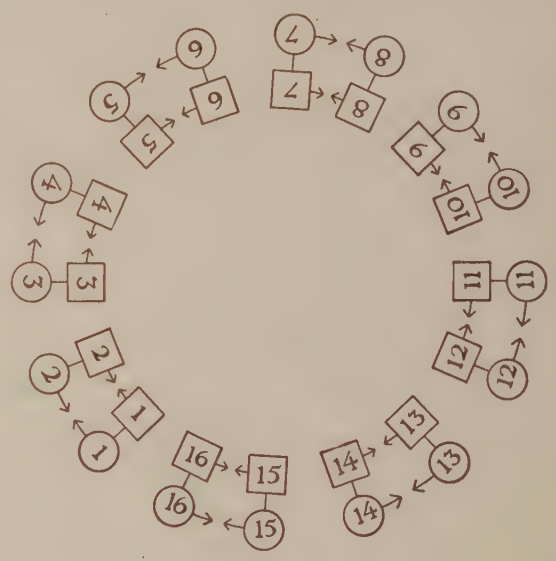


Diagram 1

(2) **Quadrille Formation** (four or more couples; *cf.* John Brown, Diagram 2).

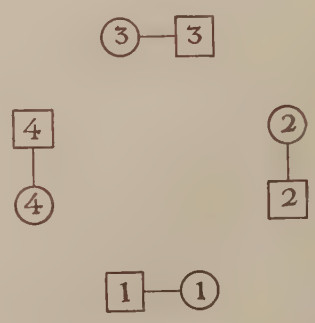
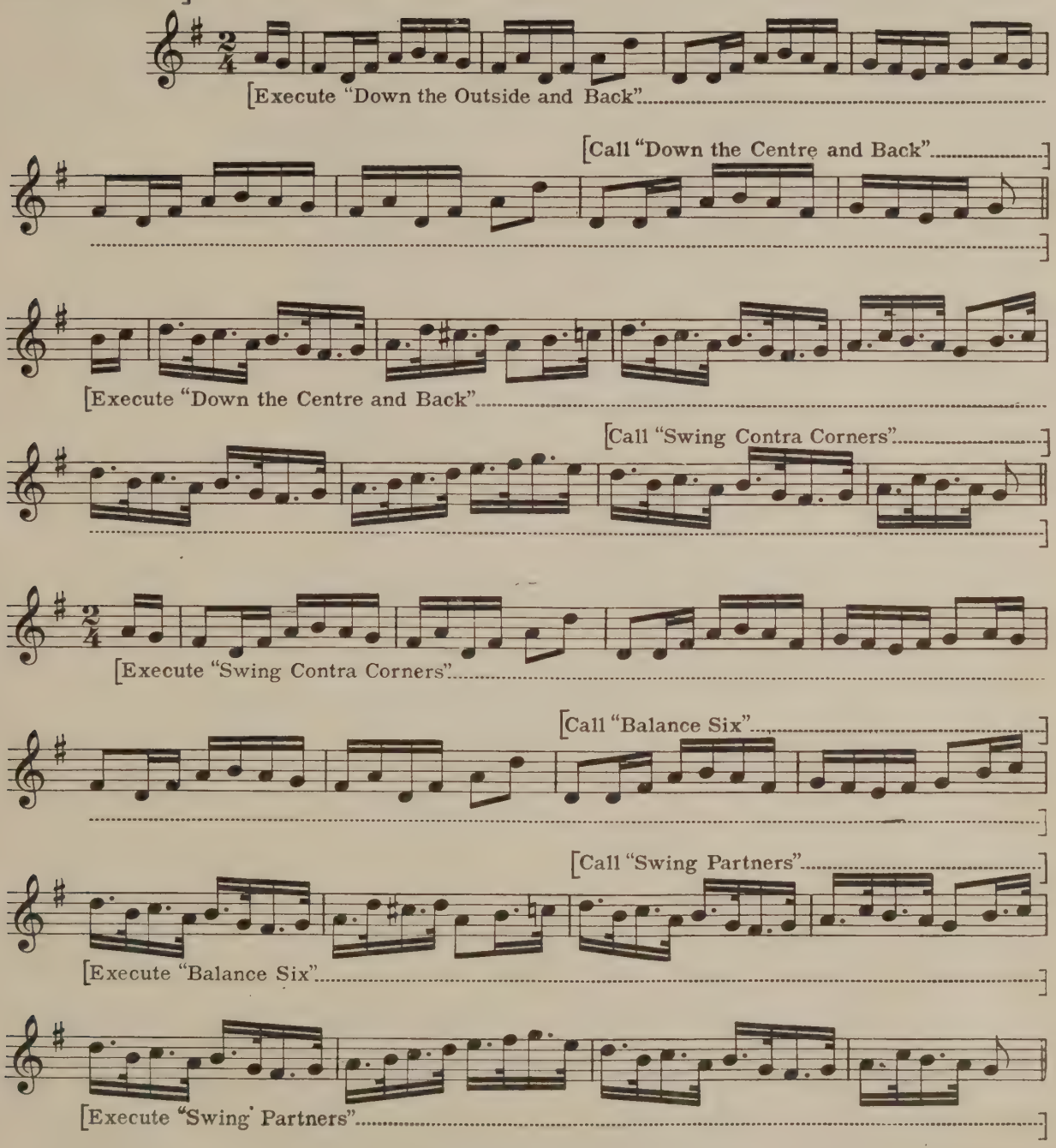


Diagram 2

MUSICAL ILLUSTRATIONS OF THE CALLS

[Call "Down the Outside and Back"]



To bring the dance to a close, call "Forward and Swing Partners," and during the last two measures of first strain, while they are swinging, call "Promenade around the Hall" (or "Promenade to Seats"), and play the second strain to the finish.

(3) **Longways Formation**

There are two kinds of longways formations:

(a) **Ordinary formation**

The dancers form in two parallel lines, the women on the left as seen from the front, and the men on the right. This is the formation of the majority of the dances. (*Cf.* Old Zip Coon, Chorus Jig, Fisher's Hornpipe, Arkansas Traveler, etc., Diagram 3.)

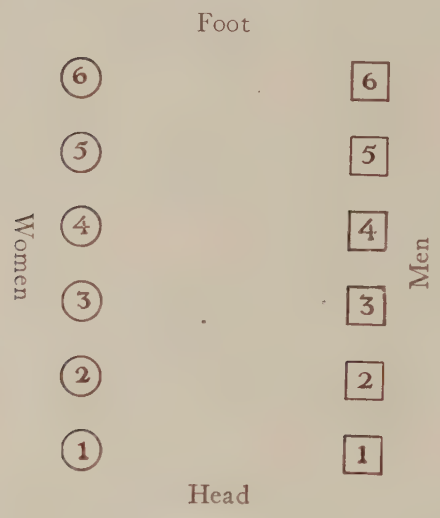


Diagram 3

(b) **"First, third and every other couple cross over"**

The dancers first take the ordinary formation; then, at the call "First, third and every other couple cross over," the man and woman of each *odd* couple (1st, 3rd, 5th, 7th, etc.), exchange places (Diagram 4). From this new formation the dance is begun. (*Cf.* Lady of the Lake, Boston Fancy, Green Mountain Volunteers, Speed the Plough, etc.)

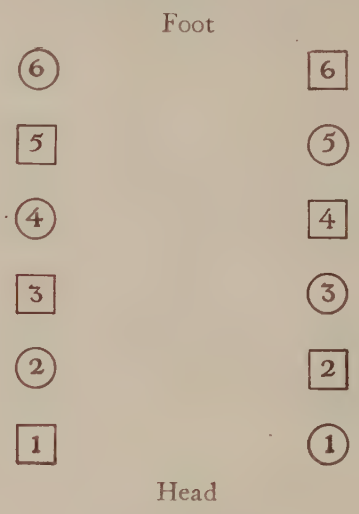


Diagram 4

LONGWAYS DANCES

Number of couples in a set

All longways dances require at least six couples in a set. Three of the dances in this collection are intended for six couples only; these are the Virginia Reel, the Devil's Dream and Chase the Squirrel. All the others may be danced by a large number of couples, the length of the set being limited only by the length of the room. When large numbers are dancing, however, it is better to divide them into two sets, so that the progression may be continued until all have made the complete round of the set, without making the dance too long.

Characteristics

With but six exceptions, all the dances in this collection are in longways formation, and have the following elements in common:

(1) A routine of figures, which constitute the dance, and which is repeated continuously until the dance is brought to a close.

(2) A general form or pattern in which these figures are arranged, which has two parts:

(a) A first, or characteristic, part, consisting of figures peculiar to the particular dance.

(b) A second, or common, part, which is almost identical in all these dances, consisting of several figures, one of which is the "casting off," which effects a shift of the dancers to new positions in the set, and gives the dance its progressive character.

This progressive element is peculiarly characteristic of contra-dances, and gives them their delightful social element, since each couple progresses to a new position in the set at each repetition of the dance, and dances with a different couple each time.

Progression

Some of the longways dances have figures which involve *two couples*, while others involve *three couples*, but in both cases the progression is accomplished in the same manner, that is, all these sub-groups of two (or three) couples throughout the set dance simultaneously, and at the "cast off" the head couple of each of these sub-groups move down one place lower in the set, so that at the next repetition of the dance they dance with the new couple or couples who are now next below them. In the dances where the figures involve two couples, it is the odd couples (1st, 3rd, 5th, etc.) who take the initiative, cast off, and progress down the set one place lower each time. These I have termed the "active" couples, while the other couples (2nd, 4th, 6th, etc.) are called the "neutral" couples. In the dances where three couples are involved, the 1st, 4th, 7th couples, etc., are the *active* ones, and the 2nd and 3rd, 5th and 6th, 8th and 9th, etc., are the *neutral* couples.

In every longways dance, all the couples in the set begin dancing at the same time and continue with the "active" couples "casting off" and progressing down the set one place lower each time, so that the "neutral" couples are gradually moved up toward the head of the set. When a neutral couple reach the head of the set, they stand idle during one repetition of the dance, and then become "active," as already described.

In the "Lady of the Lake," and other dances where the "*First, third and every other couple cross over*" before beginning the dance, a neutral couple, on reaching the head of the set, exchange places and stand idle during one repetition of the dance; then become "*active.*" When an active couple reach the foot of the set, they exchange places and become "neutral."

The "Cast off"

"Casting off" is the evolution by which the active couple accomplishes its progression to the next lower place in the set. It is invariably preceded by "Down the Centre and Back," in which the active couples go down the centre of the set and return up the centre to a point almost in line with the places they have just been occupying in the set. Here they release hands, separate, passing through the gaps in their lines which represent their places at the beginning of the figure, go around behind the next couple, and take up a new position next below that couple. (Diagram 5.)

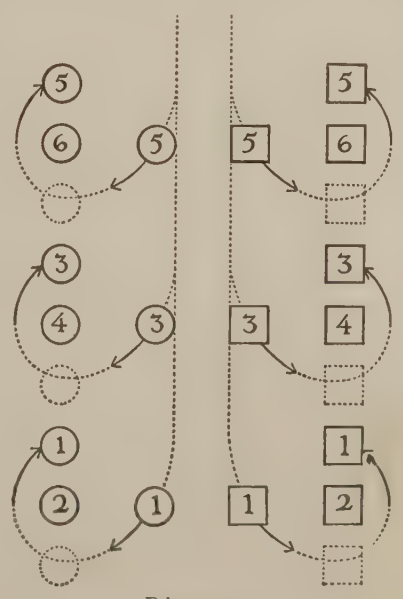


Diagram 5

THE STEPS

The Usual Country-Dance Step

The invariable step used throughout these dances (unless otherwise specified) is an easy, natural, springy walking step. This is executed, especially by the men, with a certain slight emphasis and complacency of manner, which almost suggest a swagger. There is a slight raising of the elbows at each step, and a slight scuffling of the feet. Two of these steps are taken to a measure.

Buzz Step

This is a sort of pivoting step, used when swinging partners in place. The man holds his partner in ordinary dance position, but well out to his right, so that they are practically side by side, with right shoulder to right shoulder. (Diagram 6).

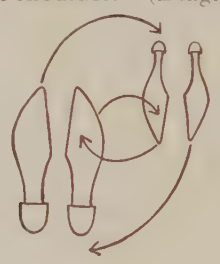


Diagram 6

In fitting the step to the music, each measure should be counted ("one, and, two, and"). On "one," put down the right foot in place; on "and," step forward on the ball of the left foot; on "two," put down the right foot on the same spot as before; on "and," step forward on the ball of the left foot, and so on. The step is usually continued for eight measures, and is merely a quick walk (or run) with the right foot always put down in the same place and the left foot always advancing. More weight is put on the right foot than on the left, which gives a slight emphasis on "one" and "two." With this step the man swings his partner around very vigorously.

Chassé Step

In fitting this step to the music, each measure should be counted: "one, and, two, and."

(Meas. 1.) On "one," slide the foot forward; on "and," close the left foot to the right foot. On "two," slide the right foot forward again; on "and," pause.

(Meas. 2.) Repeat the same with the left foot. This is merely the familiar "two-step."

Galop Step

In fitting this step to the music, each measure should be counted, "one, and, two, and."

On "one," slide the right foot sideward to the right; on "and," close the other foot to it; on "two," slide the same foot again to the side as before; on "and," close the other to it, and so on, continuing in the same direction. (To galop to the left, execute the same step to the left with the left foot.)

Balance Step

The following are five different ways in which the balance step is done:

(**A**) (Meas. 1-2.) Take two walking steps forward and two backward.

(**B**) (Meas. 1.) Step forward on the right foot (one); then swing the left slightly forward and at the same time raise and lower the right heel (two).

(Meas. 2.) Step forward on the left foot; then swing the right foot forward.

(**C**) Same as **B**, but continuing forward during the second measure.

(**D**) (Meas. 1.) Step to the right with the right foot (one), and close the left foot to the right (two).

(Meas. 2.) Repeat the same to the left.

(**E**) Same as **D**, but taking it forward and back, instead of to right and left.

THE FIGURES

Balance and Swing (or, "Swing Partners")

The most usual way of executing the "Balance and Swing" to-day, is for partners to meet, take "ordinary dance position" (the usual way of holding partner for waltzing), and swing around vigorously with the buzz step. Originally the "Balance" was executed before the swing, but for some reason this has been almost universally abandoned, so that the expression "Balance and Swing" now means nothing more than "Swing Partners." (See Balance Step, under STEPS.)

Down the Centre and Back

In ordinary position (or sometimes with crossed hands joined) a couple go eight steps down the centre of the set toward the foot; then swing half around (or when crossed hands are joined, they face about without releasing hands and without swinging around) so as to face up the set, and return eight steps toward the head of the set (*8 measures*).

Down the Outside and Back

The man and woman go eight steps down the

outside of their respective lines, then face about and, retracing their steps, return to their places (*8 measures*).

Down the Outside and up the Centre

The man and woman go down the outside of their respective lines as in the preceding figure. They meet at the foot of the set, where they join hands and return up the centre of the set (*8 measures*).

Woman down the Outside and Man down the Centre

The woman goes down the outside of her line and returns, as in the preceding figure, while at the same time her partner goes down the centre of the set and returns up the centre (*8 measures*).

Woman down the Centre and Man down the Outside

The reverse of the preceding figure.

All Hands Around

All dancers join hands in a ring (with hands slightly raised), and circle 16 steps to the left, in the direction of the hands of the clock (*8 measures*).

Eight Hands Around

Eight dancers join hands in a ring, and circle to the left, as in the preceding figure (*8 measures*).

Four Hands Around

Four dancers circle as in the preceding figure.

Half Around

The dancers join hands in a ring as in the three preceding figures, and circle to the left, but go only halfway around, with 8 steps (*4 measures*).

Ladies' Chain

This is danced by two couples facing each other, with the women on the right of their partners. The two women advance toward each other and join right hands; passing each other, they release right hands and join left hands with the opposite men. Without releasing her left hand, each man puts his right arm around the woman's waist and swings her half around, so that they face the dancers on the opposite side. All this is done in eight steps (*4 measures*). During the next four measures the same is repeated, so that the women return to their own partners, who swing them around in the same manner, so that all finish in their original positions (*8 measures*).

There is a variation in the manner of executing this figure in several of the dances, but this is described where it occurs.

Promenade

To promenade is merely to march around the set in couples, in the direction opposite to the hands of the clock. (Diagram 7.)

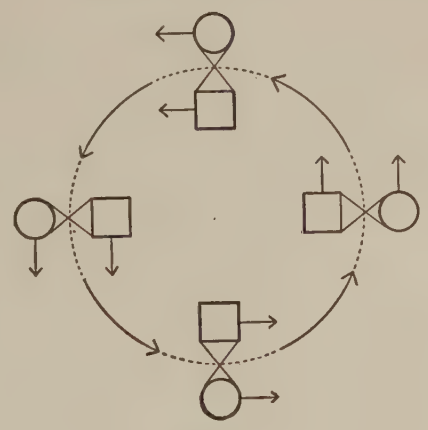


Diagram 7

It is most usual for partners to join crossed hands and promenade either with the usual country-dance step or with the chassé step. Sometimes, however, they dance around the set with galop step, in ordinary dance position.

Half Promenade

In a half promenade, the couples go only halfway around a circle. This figure occurs only in the "Boston Fancy," where each separate couple execute it with the opposite couple, so that the two lines finish in exchanged positions. (Diagram 8.)

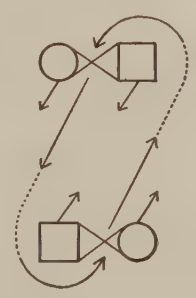


Diagram 8

Promenade Around the Hall (or, **Promenade to Seats**)

When this call is given, each man offers his right arm to his partner, and escorts her to a seat.

Right and Left

This is executed either by two opposite couples (as in The Circle), or by two women with two opposite men (as in Hull's Victory, Old Zip Coon, etc.). It consists of two dancers' exchanging places with the two opposite dancers in the following manner:

The two couples advance toward each other, and "pass through," the one on the right in each couple going between the opposite two. (Diagram 9.)

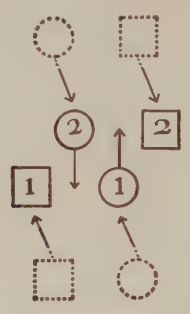


Diagram 9

Then, keeping side by side as if their inside hands were joined, each couple continue to the opposite side, wheeling half around (to do this, the one on the left makes a left-about-face and walks backward, keeping the right shoulder toward the other's left shoulder), thus finishing on the opposite side with the right one still on the right, and the left one still on the left. (Diagram 10.) All this is done in eight steps (*4 measures*).

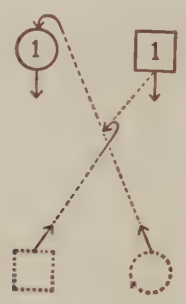


Diagram 10

They then return in the same manner to their original position (*4 measures*).

Half Right and Left

This is the same as Right and Left, except that only the first half of the figure is done; that is, they cross over as described, but instead of returning again, they remain where they are (*8 steps, 4 measures*).

Right-Hand Mill

Four dancers join right hands (as indicated in Diagram 11), and move around in the direction of the hands of the clock.

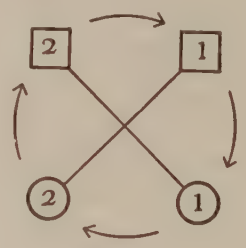


Diagram 11

Left-Hand Mill

This is the reverse of the preceding figure.

Grand Right and Left (or, "**Grand Chain**").

This is done in a quadrille set. Partners face each other, and join right hands; then, passing each other, each gives the left hand to the next dancer; then the right hand to the next, and so on until all return to original places. (Diagram 12.)

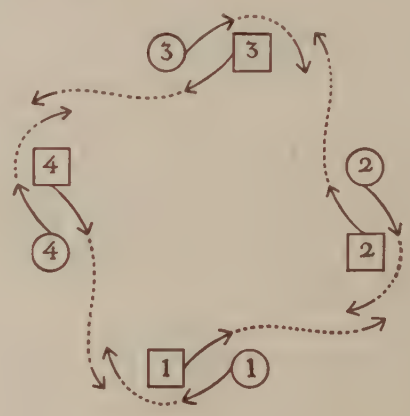


Diagram 12

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CLASSIFIED INDEX

Around the room for any number of couples:

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Soldier's Joy 6
Portland Fancy 7

Longways for six couples only:

Chase the Squirrel 16
The Devil's Dream 14
Virginia Reel 10

Longways for six or more couples (involving two couples):

A. With women in one line and men in the other:

Beaus of Albany 32
Camptown Hornpipe 18
Hull's Victory 30
Jefferson and Liberty 29
Maid in the Pump-Room 24
Old Zip Coon 20
Pop Goes the Weasel 22
Twin Sisters 27

B. With first, third and every other couple crossing over before beginning the dance:

Boston Fancy 39
Green Mountain Volunteers 42
The Lady of the Lake 34
Speed the Plough 37

Longways for six or more couples (involving three couples):

With women in one line and men in the other:

Arkansas Traveler 58
Chorus Jig 25
College Hornpipe 45
Fisher's Hornpipe 47
Lamplighter's Hornpipe 49
Money Musk 55
Trip to Nahant 52

Quadrille (with odd man in centre):

John Brown 60
Old Dan Tucker 62

27424

THE CIRCLE (I)

Allegro moderato (♩ = 112)

mf

1 2 3 4 5

6 7 8 9 10

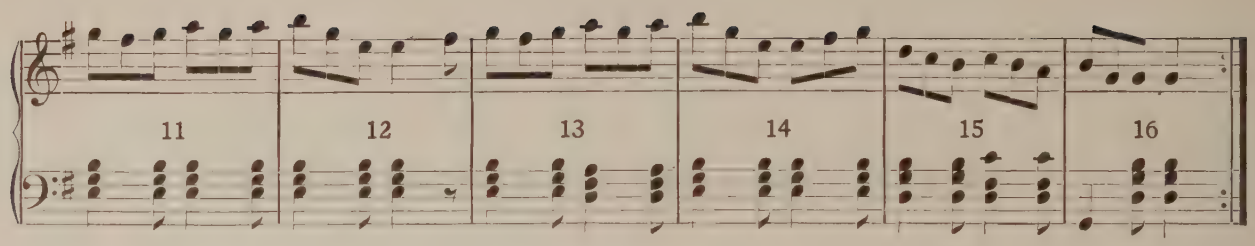
11 12 13 14 15 16

THE CIRCLE (II)

Allegro moderato (♩. = 112) (Mrs. Monroe's Jig)

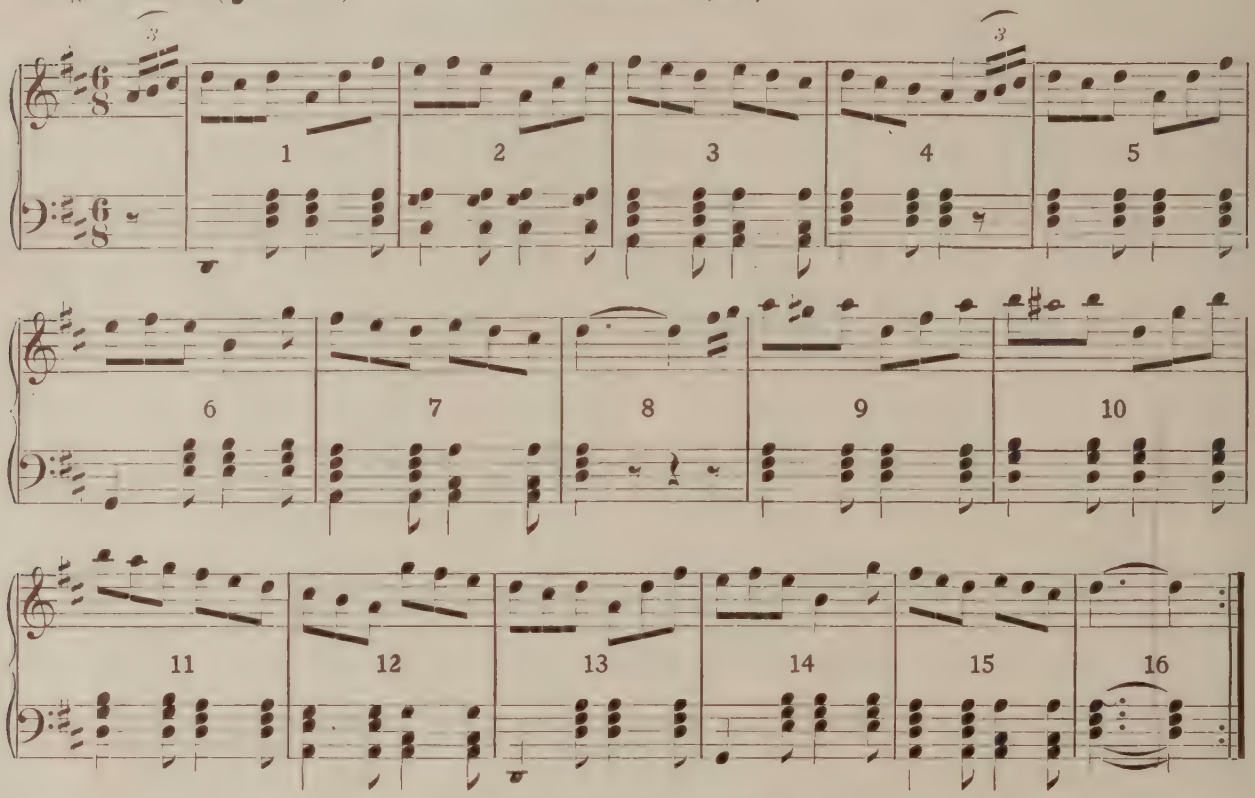
1 2 3 4 5

6 7 8 9 10



Allegro moderato (♩. = 112)

THE CIRCLE (III)



THE CIRCLE

This dance is in some localities known as "Circassian Circle," and in others as "Sicilian Circle." There are also slight variations in the order of the figures. The Circle is usually danced immediately after the "Grand March," or "March," with which it is customary to open a dance.

Formation: At the close of the grand march, the dancers are in a column of couples all around the room. At the call "Form for Circle" the odd couples (first, third, fifth, etc.) turn around so as to face the couple behind, with whom they begin the dance. (Diagram 1.)

Steps: The usual country-dance step and buzz step.

Diagram 1

The Dance.

"Four Hands Around"

(Meas. 1-4.) Each couple join hands in a circle with the opposite couple, and dance around to the left with 16 walking steps, finishing in original places.

"Swing Partner"

(Meas. 5-8.) Partners take ordinary dancing position, and swing with 8 walking or buzz steps.

"Right and Left"

(Meas. 9-16.) Each couple execute "right and left" with opposite couple.

"Ladies' Chain"

(Meas. 1-8.) Each couple execute "ladies' chain" with opposite couple.

"Forward and Back"

(Meas. 9-12.) Each couple join crossed hands and "forward and back" with opposite couple.

"Forward and Pass On"

(Meas. 13-16.) Each couple advance and, without releasing hands, go past the opposite couple (keeping to the left) and "pass on" so as to meet the next couple.

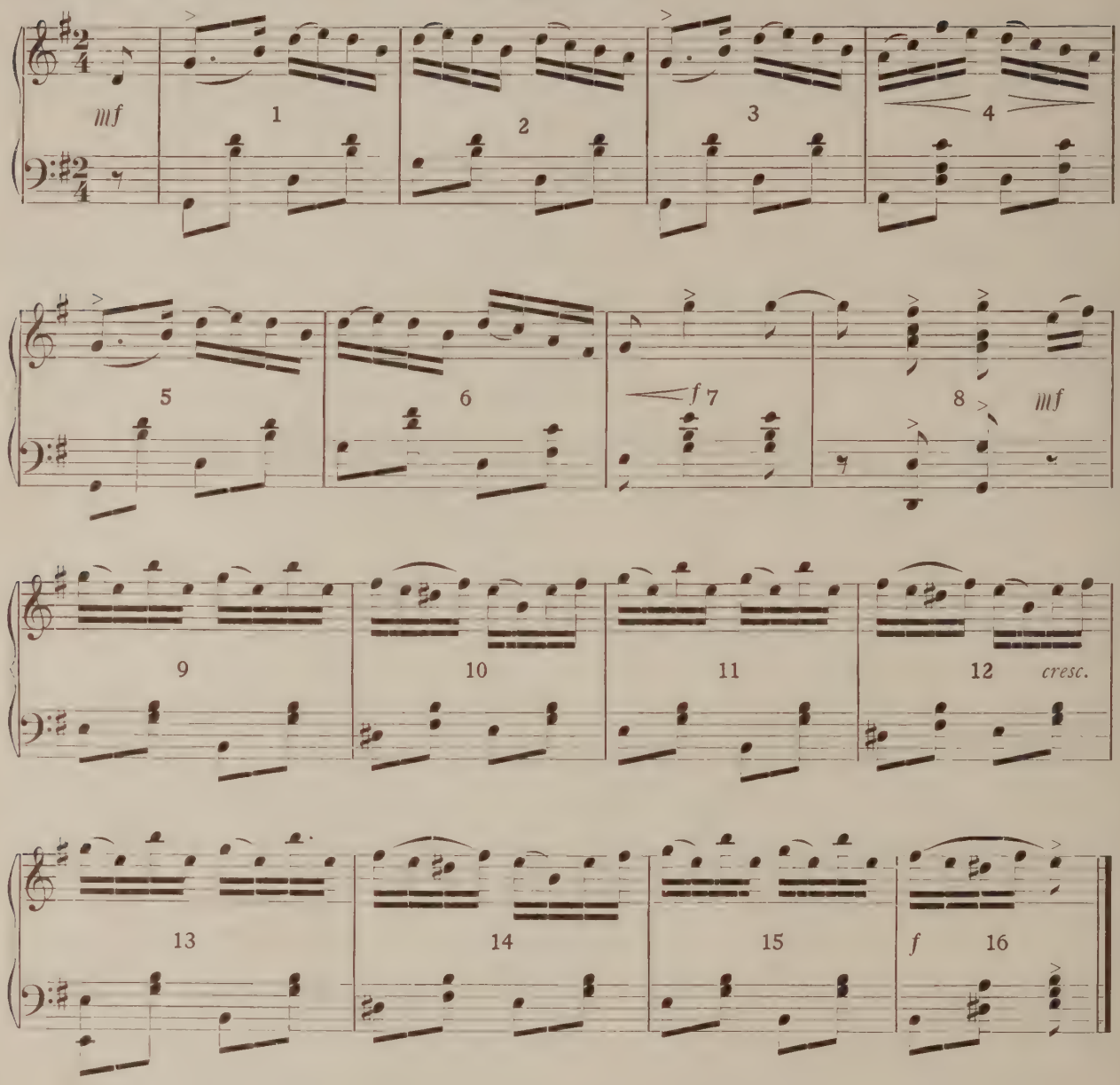
The dance is repeated in the same manner each time, with the odd couples progressing around the room in the direction of the hands of the clock, and the even couples progressing in the opposite direction. When the dance has been continued as long as desired—usually until all have made the round of the circle—they finish with "Swing Partners," and "Promenade around the Hall."

Another common version of the dance is as follows:

(Meas. 1-8.) Right and Left.
(Meas. 9-16.) Swing Partner.
(Meas. 1-8.) Ladies' Chain.
(Meas. 9-12.) Forward and Back.
(Meas. 13-16.) Forward and Pass Through.

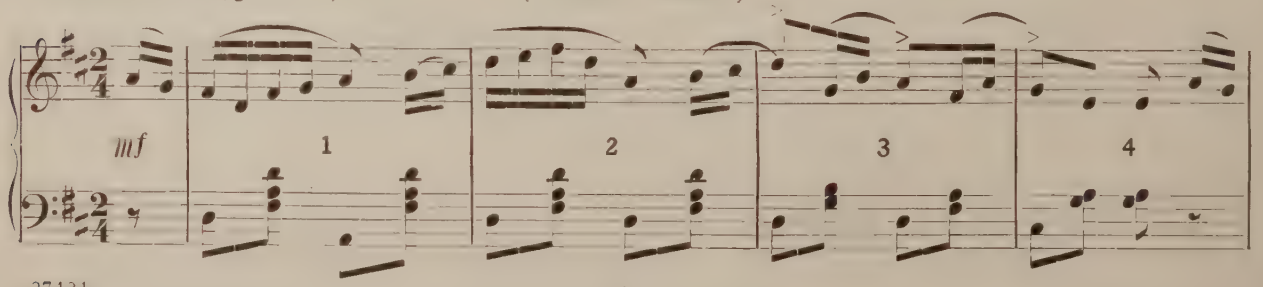
THE HAYMAKERS (I)

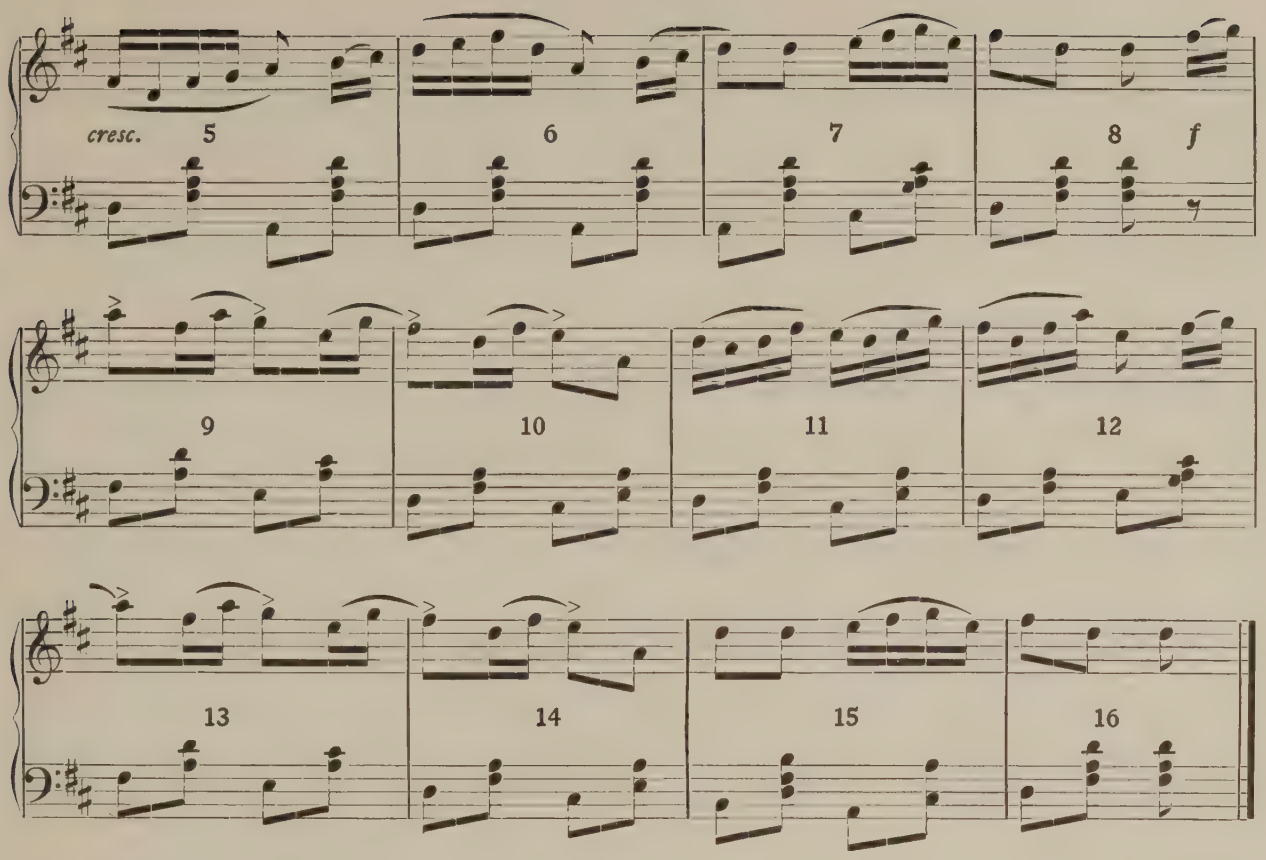
Allegro moderato (♩ = 112) ("Magnolia Reel")



THE HAYMAKERS (II)

Allegro moderato (♩ = 112) ("Staten Island")





THE HAYMAKERS

(Or " The Merry Haymakers")

Formation: Around the room in sets of two couples, as in " the Circle."

Steps: The usual country-dance step, also chassé and buzz steps.

The Dance.

"All Balance and Swing Partners"
(Meas. 1-4.) Partners, in ordinary position, swing with 16 walking (or buzz) steps.

"Four Hands Around"
(Meas. 5-8.) Join hands in a circle, with the opposite couple, and dance around to the left, with 16 walking steps, and finish in original position.

"Half Promenade"
(Meas. 9-12.) With hands crossed and joined in front, each couple cross over to opposite couple's place, with four chassé steps, keeping to the right as they pass each other.

"Half Right and Left"
(Meas. 13-16.) Each couple execute "Half Right and Left" with the opposite couple, finishing in original position.

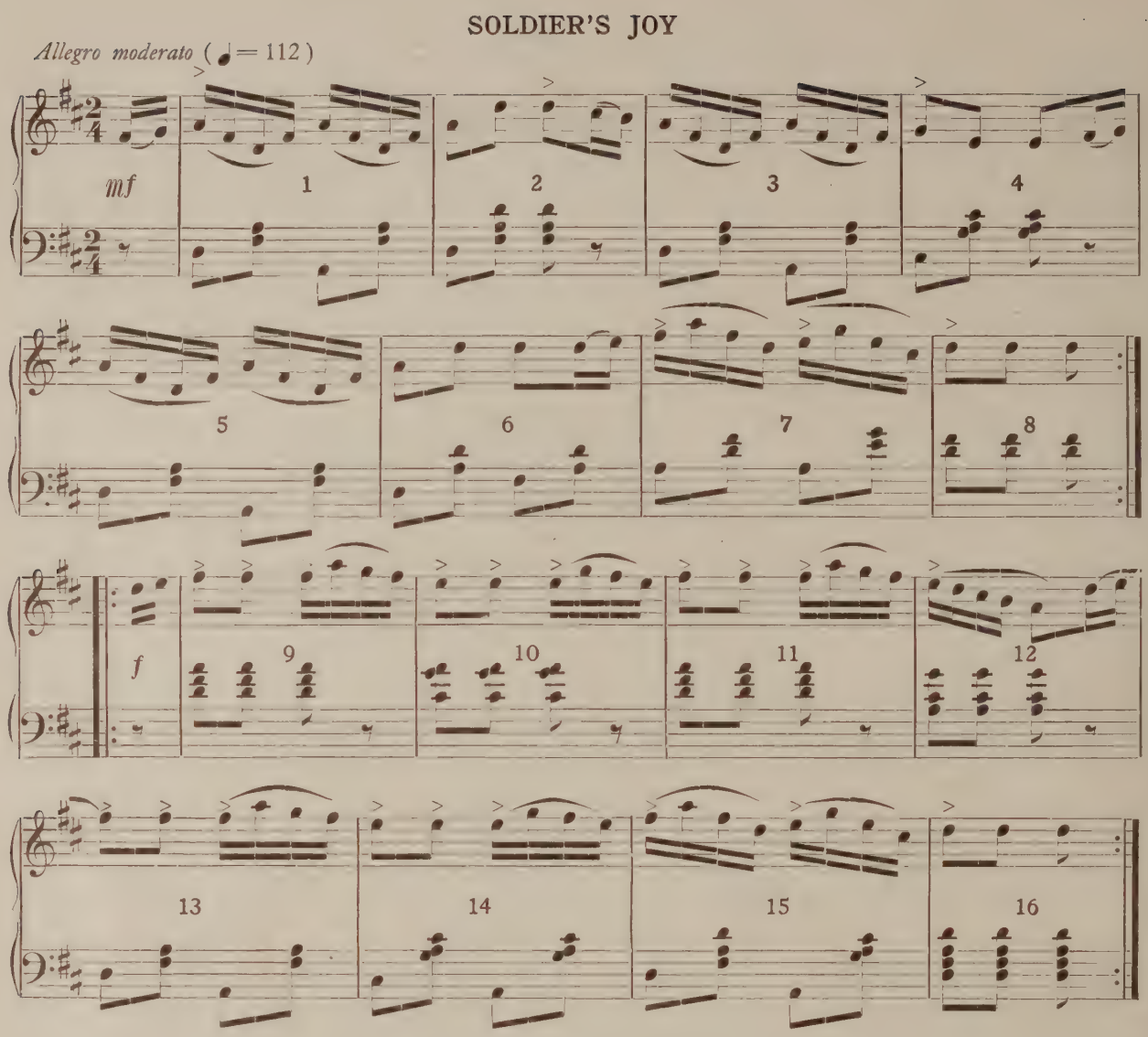
"Ladies' Chain "
(Meas. 1-8.) Each couple execute "Ladies' Chain" with the opposite couple.

"Forward and Back"
(Meas. 9-12.) Each couple forward and back with opposite couple, with inside hands joined.

"Forward and Pass Through"
(Meas. 13-16.) Each couple advance and "pass through" (the odd couple raising their joined hands to make an arch, the even couple lowering their heads, and passing through the arch).

In this way each couple progresses to a new couple, with whom the dance is repeated, as in the Circle. When all have made the round of the circle, they finish with "Swing Partners" and "Promenade around the Hall."

SOLDIER'S JOY



SOLDIER'S JOY

Formation: Around the room, in sets of two couples, as in "The Circle."

Steps: The usual country-dance step, and buzz step.

The Dance.

"Forward and Back"

(Meas. 1-4.) Each couple (with inside hands joined) forward and back with opposite couple.

"Swing the Opposite"

(Meas. 5-8.) Each man takes the opposite woman in ordinary position and swings her with eight walking (or buzz) steps.

"Swing Partner"

(Meas. 9-16.) Each man takes his own partner in ordinary position, and swings her with 16 walking (or buzz) steps.

"Ladies' Chain"

(Meas. 1-8.) Each couple execute "Ladies' Chain" with opposite couple.

"Forward and Back"

(Meas. 9-12.) Each couple "forward and back" with opposite couple.

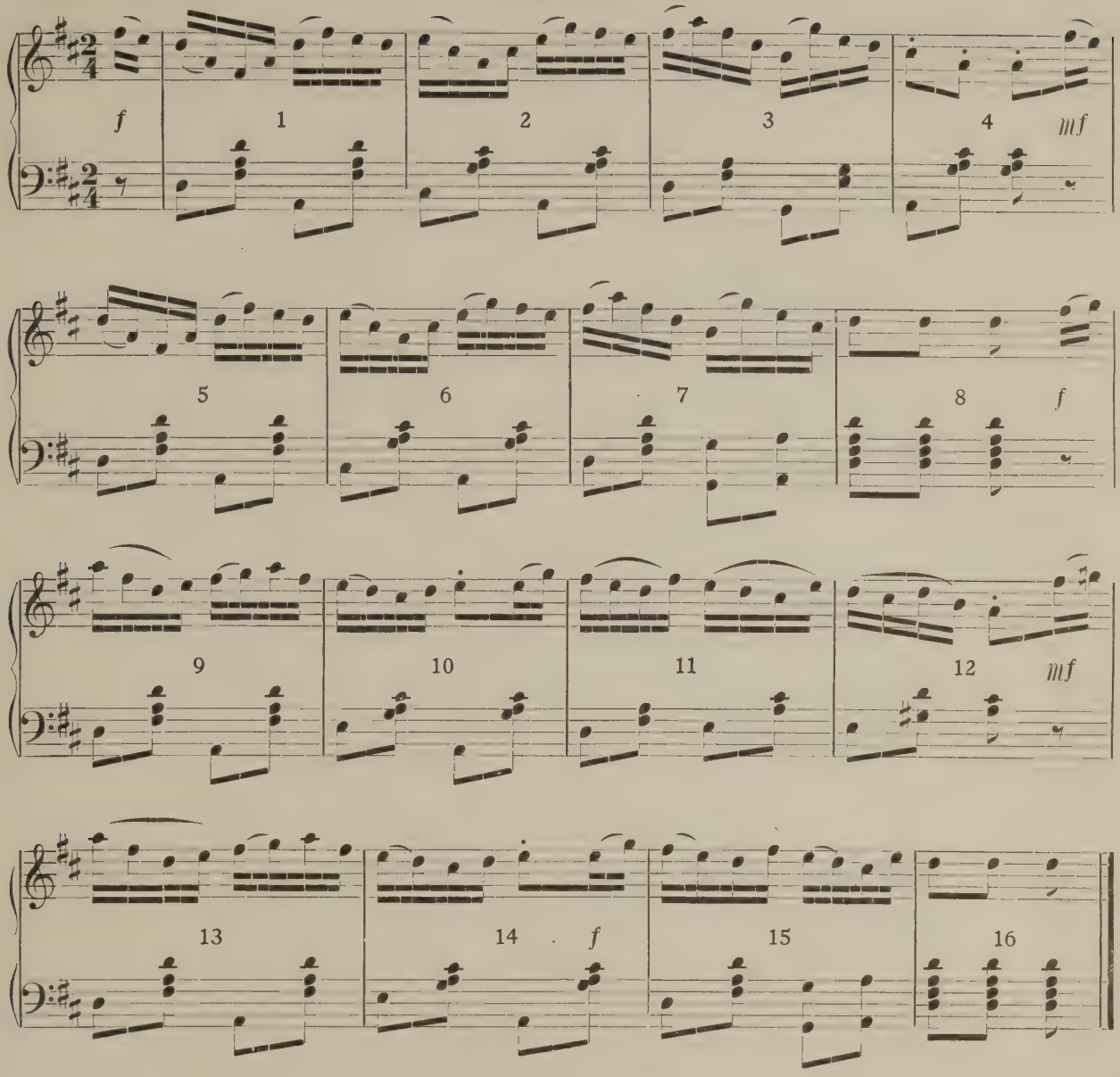
"Forward and Pass Through"

(Meas. 13-16.) Each couple advance and "pass through" the opposite couple, in this way progressing to a new couple, with whom the dance is repeated.

When all have made the round of the circle, they finish with "Swing Partners" and "Promenade around the Hall."

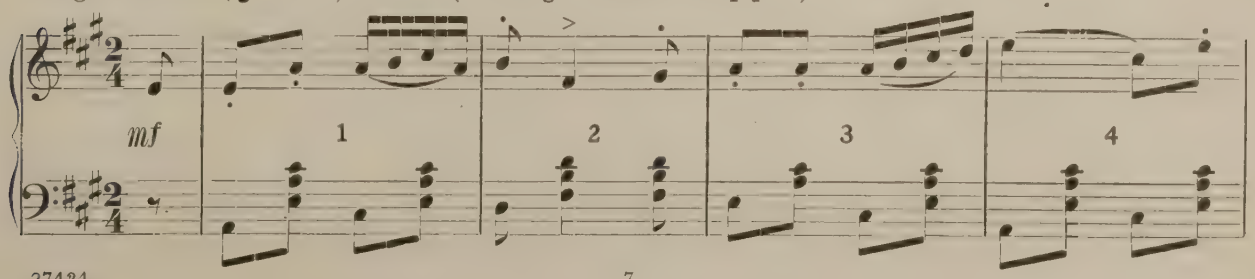
PORTLAND FANCY (I)

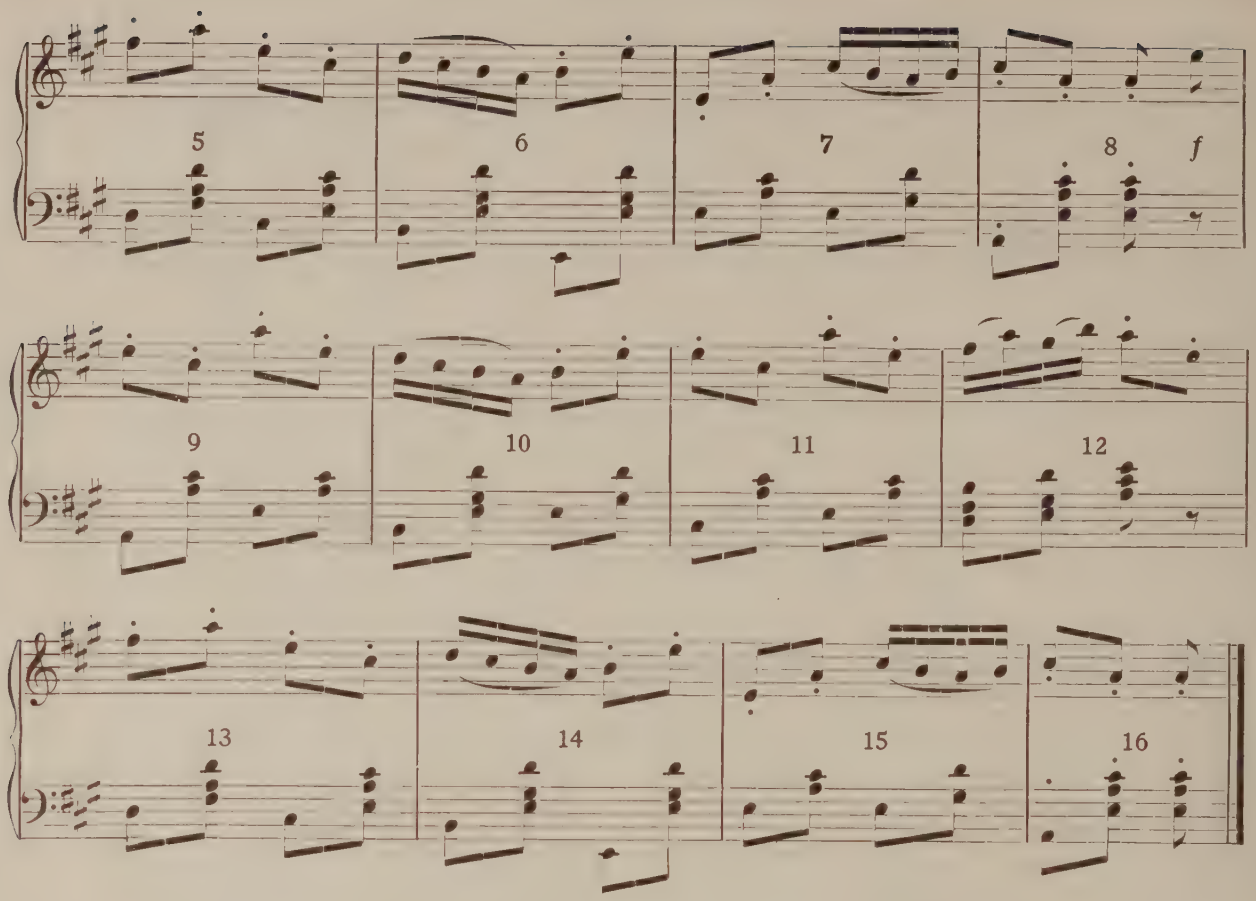
Allegro moderato (♩ = 112) ("Texarkana")



PORTLAND FANCY (II)

Allegro moderato (♩ = 112) ("Young America Hornpipe")





PORTLAND FANCY

Formation: Set of four couples in two lines, facing each other, two couples on either side. (Diagram 1.)

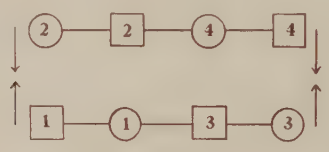


Diagram 1

A large circle of these sets is formed around the room.

Steps: The usual country-dance step, and sometimes chassé step in "Eight hands around."

The Dance.

"Eight Hands Around"

(Meas. 1-8.) All four couples join hands in a circle and dance around to the left, finishing in original positions.

"Down the Centre and Back"

(Meas. 9-12.) The first couple join crossed hands and go eight steps down between the lines. (At the same time the fourth man and woman come eight steps up the set outside their respective lines.)

(Meas. 13-16.) The first couple, without releasing hands, face up the set and return eight steps to their original places. (At the same time the fourth man and woman return eight steps down the outside of their lines to their original places.)

(Meas. 1-8.) Repeat the same figure, but this time with the fourth couple coming up the centre and back with hands joined, while the first man and woman at the same time go down the outside of their respective lines and back.

"Right and Left"

(Meas. 9-16.) Each couple execute "Right and Left" with opposite couple.

Eight Hands Around

"Ladies' Chain"

(Meas. 1-8.) Each couple execute "Ladies' Chain" with opposite couple.

"Forward and Back"

(Meas. 9-12.) All "forward and back" with opposites.

"Pass On"

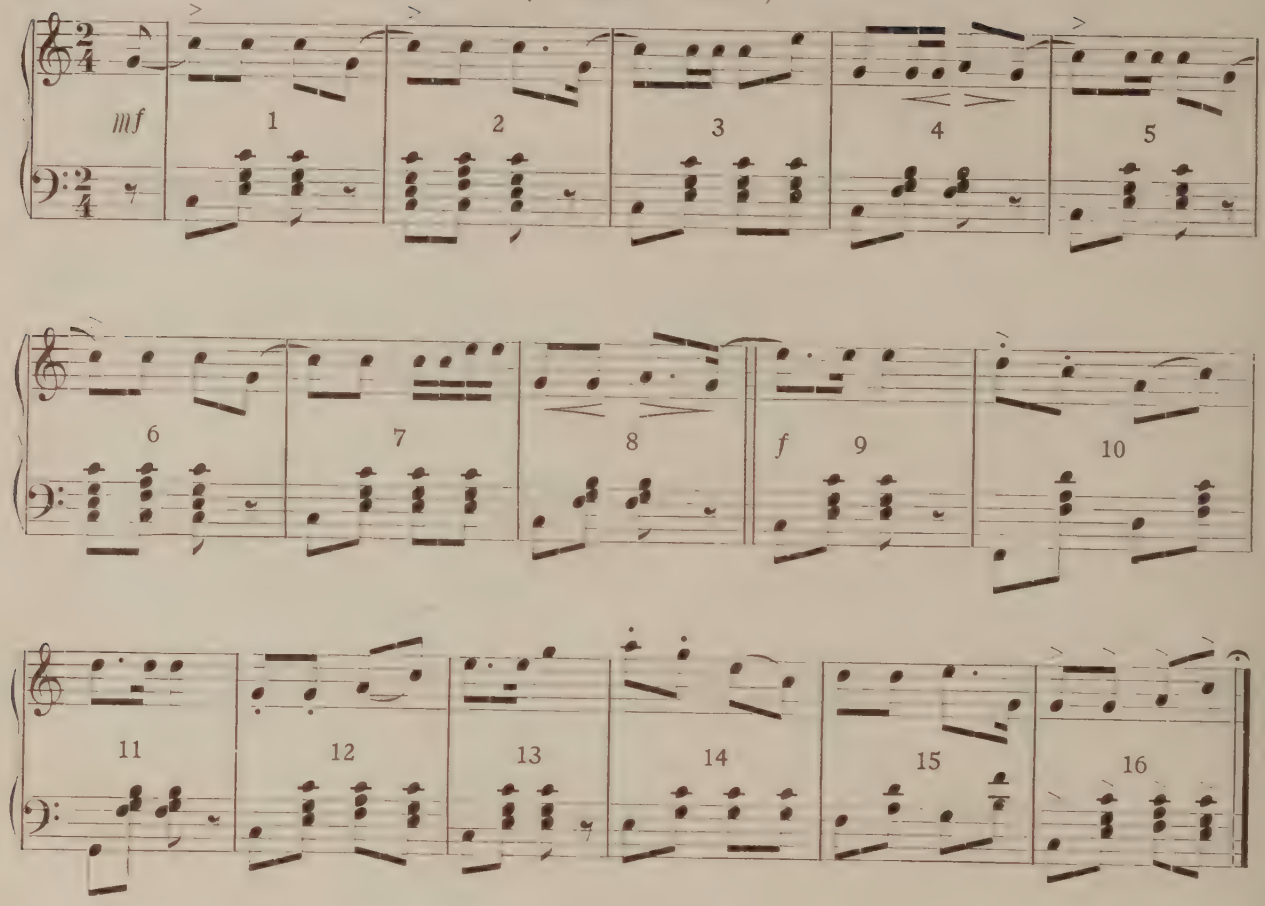
(Meas. 13-16.) With hands still joined, partners forward and go past the opposite couple, keeping to the left as they pass.

This brings every line facing a new line of two couples, with whom they repeat the whole dance.

The dance is continued as long as desired, usually until all have made the round of the room, when they finish with "Swing Partners," and "Promenade around the Hall."

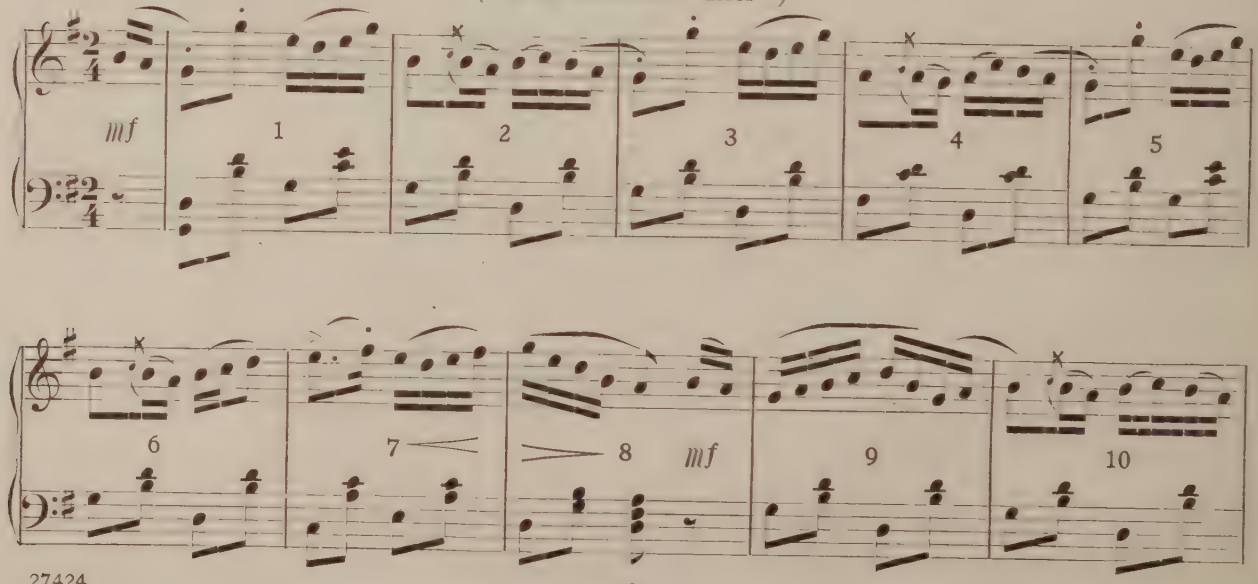
VIRGINIA REEL (I)

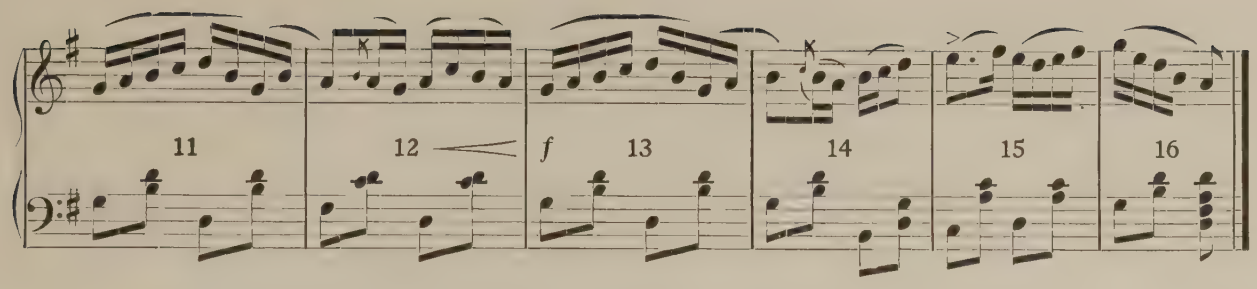
Allegro moderato (♩ = 112) ("Old Dan Tucker")



VIRGINIA REEL (II)

Allegro moderato (♩ = 112) ("Miss McCloud's Reel")

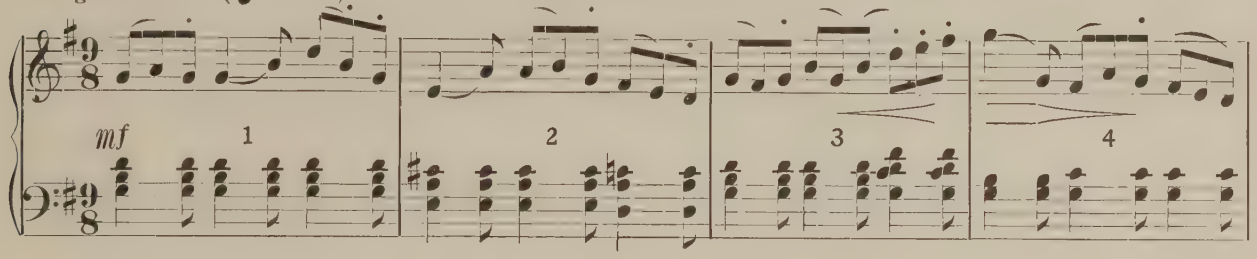


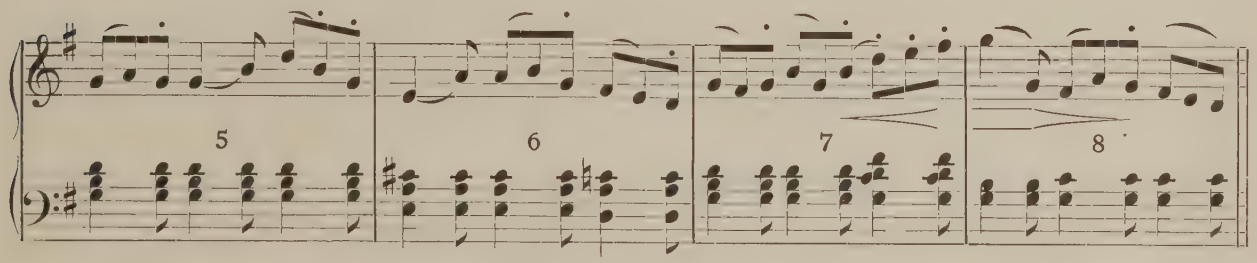


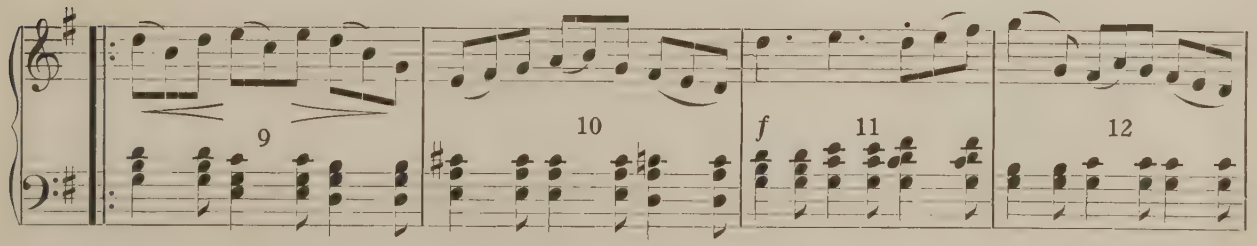
VIRGINIA REEL (III)

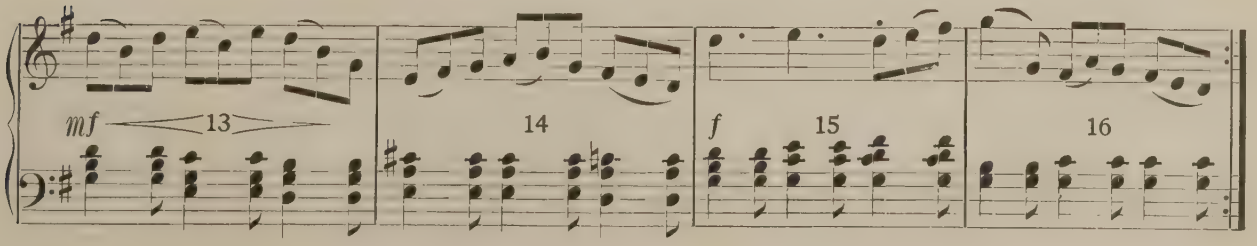
("Sir Roger de Coverly")

Allegro moderato (♩ = 112)









VIRGINIA REEL

(Or, "Sir Roger de Coverly")

Formation: Longways for *six couples only**, women in one line, and men in the other.

Steps: The usual country-dance step, marching and galop steps.

The Dance.

"Forward and Back"

(Meas. 1-4.) The head (first) woman and foot (sixth) man advance four steps toward each other, honor each other (courtesy and bow) on the fourth count, and retire four steps backward to their places. (Diagram 1.)

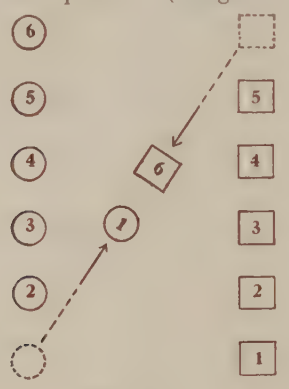


Diagram 1

(Meas. 5-8.) The head man and foot woman do the same.

"Swing with Right Hand"

(Meas. 9-12.) The head woman and foot man advance, join right hands, swing once around and return to places.

(Meas. 13-16.) The head man and foot woman do the same.

"Swing with Left Hand"

(Meas. 1-4.) The head woman and foot man swing once around with left hands joined, and return to places.

(Meas. 5-8.) The head man and foot woman do the same.

"Swing with Both Hands"

(Meas. 9-12.) The head woman and foot man swing once around with both hands joined, and return to places.

(Meas. 13-16.) The head man and foot woman do the same.

*It has become a common practice to form in one long set for the Virginia Reel, and when there are many dancers, this causes a large proportion of them to stand idle much of the time. It is doubtless on this account that the dance has lost a great deal of its former popularity. When danced in the original formation of six couples, for which it was intended, it will be found much more lively and enjoyable.—*Editor.*

"Dos à dos" (or "Allemande"). *This figure is often omitted.*

(Meas. 1-4.) The head woman and foot man advance, pass each other right shoulder to right shoulder, go around each other back to back, and retire backward to their places.

(Meas. 5-8.) The head man and foot woman do the same.

"Right Hand to Partner and Reel"

(Meas. 1-16, repeated as necessary.)

(1) The first couple (head woman and head man) join right hands and swing once and a half around.

(2) The head woman swings the second man once around, with the left hand (while the head man does the same with the second woman).

(3) The head woman and head man swing each other once around with right hands.

(4) The head woman now swings the third man once around with the left hand (while the head man does the same with the third woman).

(5) The head woman and man swing each other once around with right hands, as before.

The head couple continue the "Reel" in this manner, swinging each couple in turn, until they reach the foot of the set, where they swing each other half around with right hands, so that the woman finishes on the women's side and the man on the men's side.

"Up the Centre"

The head couple face each other, join both hands, and with 8 galop steps dance up to the head of the set, where they release hands.

"March"

(Meas. 1-16, repeated as necessary.) The head couple separate and "cast off," the woman marching down the outside of the women's line, followed by all the other women in single file, and the head man, at the same time, marching down the outside of the men's line, followed by all the other men. (Diagram 2.)

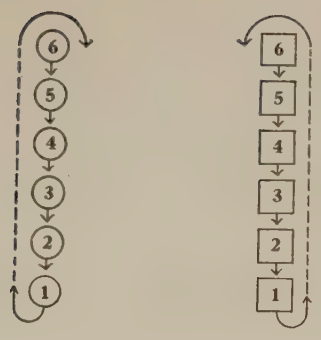


Diagram 2

When the head woman and man meet at the foot, they join hands and march up to the head of the set, followed by all the other couples.

"Down the Centre"

When all reach their original places, partners (with the exception of the head couple) join both hands and raise them high, forming a column of arches, under which the head couple (with both hands joined) dance down to the foot of the set with 8 galop steps.

The "Head Couple" remain at the foot of the set, and now become the "Foot Couple," while the original second couple now become the "Head Couple." (Diagram 3.)

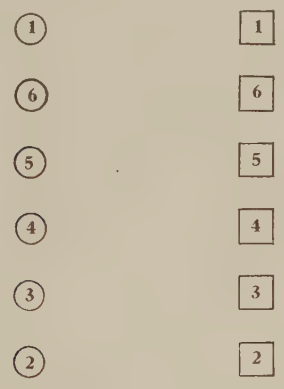
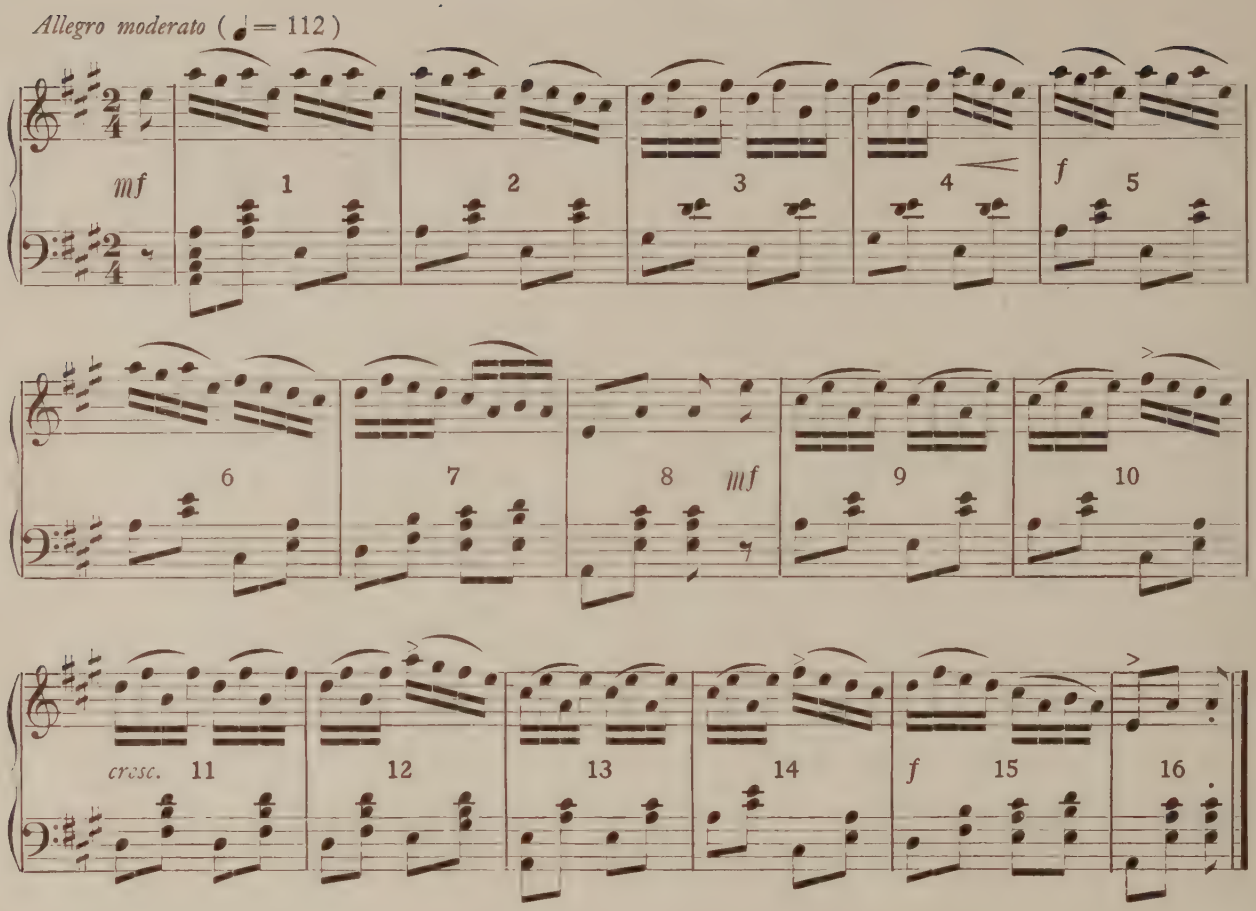


Diagram 3

The whole dance is repeated as described, until all reach their original positions in the set, when they finish with "Forward and Swing Partners," and "Promenade around the Hall."



THE DEVIL'S DREAM

Formation: Longways for *six couples*, men in one line, and women in the other.

Steps: The usual country-dance step.

Diagram 1

"First Couple Cross Over"

Before beginning the dance the man and woman of the head couple only exchange places as indicated in Diagram 1.

The Dance.

"Head Couple down the Outside, Foot Couple up the Centre"

(Meas. 1-4.) The first woman and first man turn outward and go eight steps down the outside of the lines toward the foot of the set; at the same time the foot (sixth) couple join crossed hands and come eight steps up the centre toward the head.

(Meas. 5-8.) The first woman and first man return up the outside of the lines to places; and at the same time the foot couple face about without releasing hands, and return down the centre to their places at the foot.

"Head Couple down the Centre, Foot Couple up the Outside"

(Meas. 9-12.) The first couple join crossed hands and go eight steps down the centre toward the foot; at the same time the foot woman and man each turn outward and go eight steps up the outside of the lines toward the head.

(Meas. 13-16.) The first couple face about, without releasing hands, and return up the centre to the head, where they separate, "cast off" and fall into places below the second couple (Diagram 2). At the same time the foot woman and foot man return down the outside of their lines to their places at the foot of the set.

"Ladies' Chain"

(Meas. 1-8.) The first woman and second man execute "Ladies' Chain" with the second women and first man.

"Right and Left"

(Meas. 9-16.) The first woman and second man execute "Right and Left" with the first man and second woman, and finish with the first couple below the second couple (Diagram 2.)

The first couple now repeat the dance, this time with the third couple (while the second couple exchange places and stand idle at the head of the set), and continue in this manner, progressing down the set one place lower each time.

All couples except the first couple are "neutral" at the beginning of the dance.

When a "neutral" couple reach the head the set, the man and woman exchange places, stand idle during one repetition of the dance, then become "active," and dance as described for the first couple.

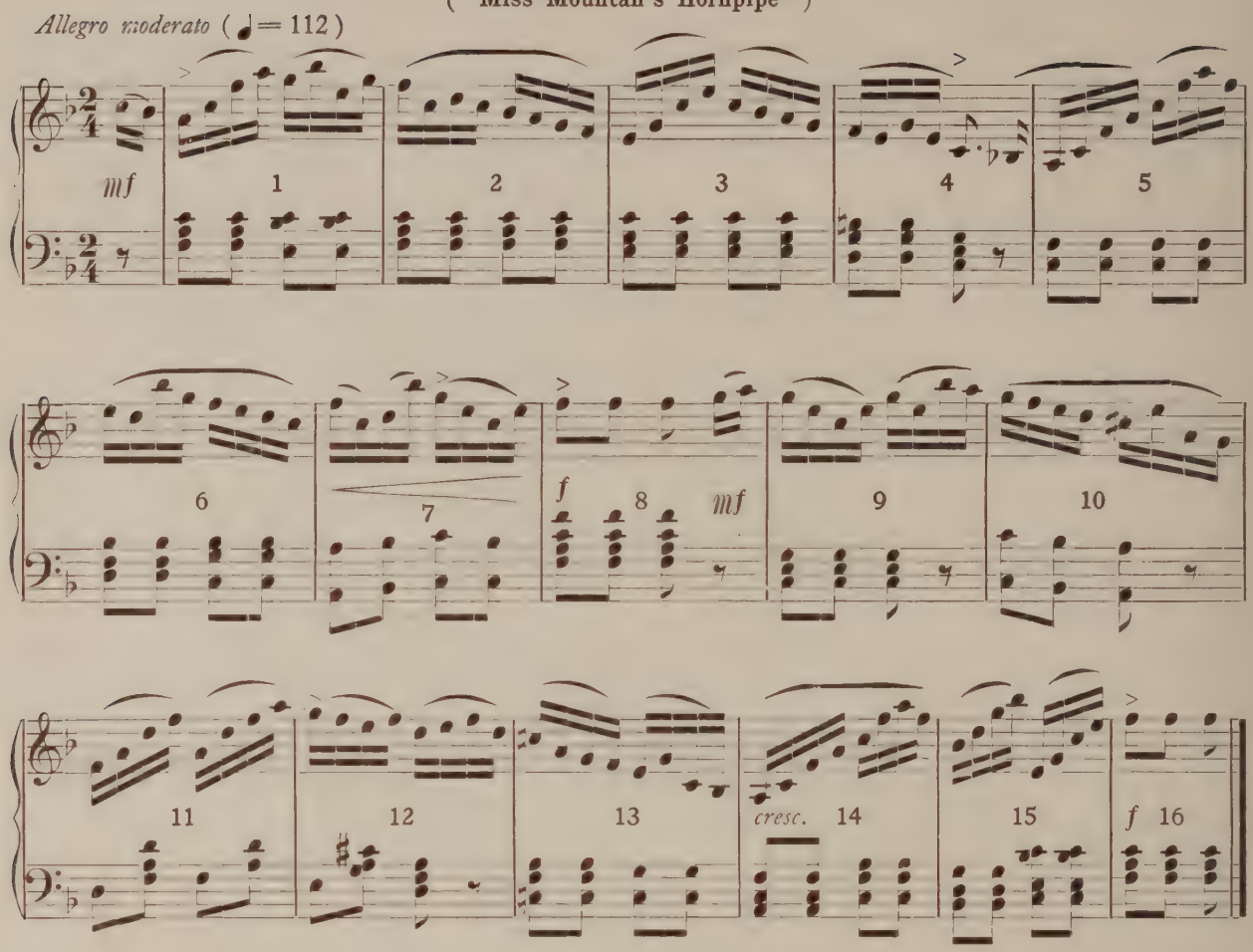
When an "active" couple reach the foot of the set, they become the Foot Couple, dance as described for the Foot (sixth) Couple, then exchange places and become "neutral."

Diagram 2

When all six couples get back to their original positions, the dance is finished with "Forward and Swing Partners," and "Promenade around the Hall."

CHASE THE SQUIRREL

("Miss Mountan's Hornpipe")



CHASE THE SQUIRREL

Formation: Longways for *six couples*, women in one line, and men in the other.

Steps: The usual country-dance step.

The Dance.

"Down the Outside and up the Centre"

(Meas. 1-4.) The first woman turns outward and goes down the outside of the women's line to the foot of the set, and at the same time the first man crosses over and "chases" her down the outside.

(Meas. 5-8.) The first woman (still followed by her partner) comes up the centre to the head of her line.

(Meas. 9-16.) The first man turns out and goes down the outside of the men's line to the foot, and up the centre to the head, followed by his partner, and finishing with both in original positions.

"Down the Centre and Back"

(Meas. 1-4.) First couple join crossed hands and go down the centre 8 steps.

(Meas. 5-8.) Without releasing hands, face about, return up the centre, release hands, separate, and "cast off," falling into the place next below the second couple.

"Right and Left"

(Meas. 9-16.) The first and second women execute "Right and Left" with the first and second men, and finish with first couple next below the second couple.

The first couple now repeat the whole dance with the new couple below them, and continue in the same manner, progressing down the set one place lower each time.

The two other odd couples (third and fifth), are also "active," and dance "Down the centre and back" and "Right and Left," at the same time and in the same manner as described for the first couple, but stand idle during the chasing figure.

The even couples (second, fourth and sixth), are "neutral," and move up one place higher in the set each time. When a "neutral" couple reach the head, they stand idle during one repetition of the dance; then they become "active," and dance as described for the first couple.

When an "active" couple reach the foot of the set, they become "neutral."

Note: In the chasing figure it is possible for all the "active" couples to take part as follows: When the first woman goes down the outside with her partner following her, the third woman waits until the first man has passed behind her, when she falls in behind him with her partner following her; while the fifth woman waits and falls in behind the third man when he has passed her. In this way the "active" couples follow each other in numerical order down the outside (see Diagram 1) and up the centre to their own places (see Diagram 2).

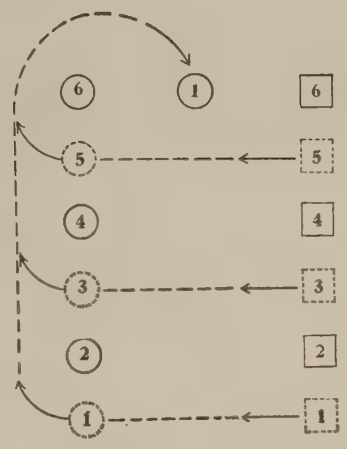


Diagram 1

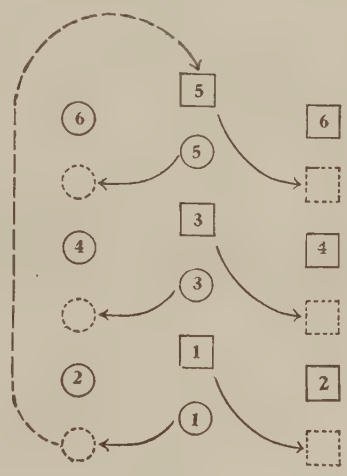
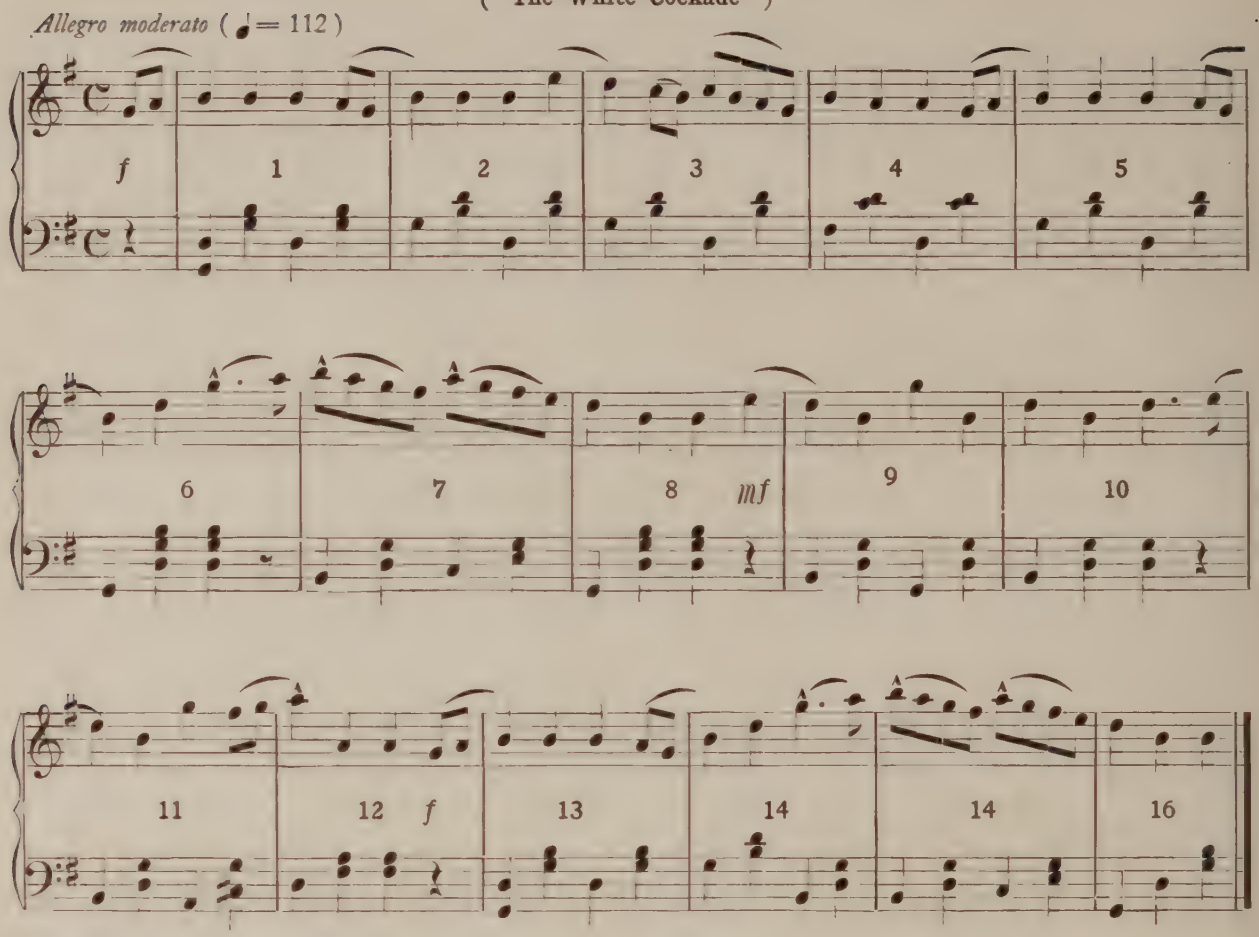


Diagram 2

When the dance has been repeated until all have reached their original positions, finish with 'Forward and Swing Partners" and "Promenade around the Hall."

CAMPTOWN HORNPIPE

("The White Cockade")



CAMPTOWN HORNPIPE

Formation: Longways for six or more couples, men in one line, and women in the other.

Steps: The usual country-dance step.

The Dance.

"Down the Outside and Back"

(Meas. 1-4.) The first woman and first man turn outward and go eight steps down the outside of their respective lines, toward the foot of the set.

(Meas. 5-8.) They return eight steps up the outside of their respective lines, to the head.

"Down the Centre and Back"

(Meas. 9-12.) The first couple join crossed hands and go eight steps down the centre toward the foot, with the woman on the left of her partner.

(Meas. 13-16.) Without releasing hands they face up the set, with the woman now on the

right of her partner, and returning up the centre of the set, approach the second woman.

"Ladies' Chain"

(Meas. 1-8.) The first and second couples execute ladies' chain as described in "The Lady of the Lake" (page 34).
(Diagram 1.)

"Balance and Swing"

(Meas. 9-16.) The first couple meet in the centre, swing each other with eight buzz steps in ordinary position, and fall back to their respective lines, below the second couple. (Diagram 1.)

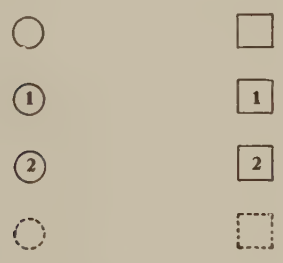


Diagram 1

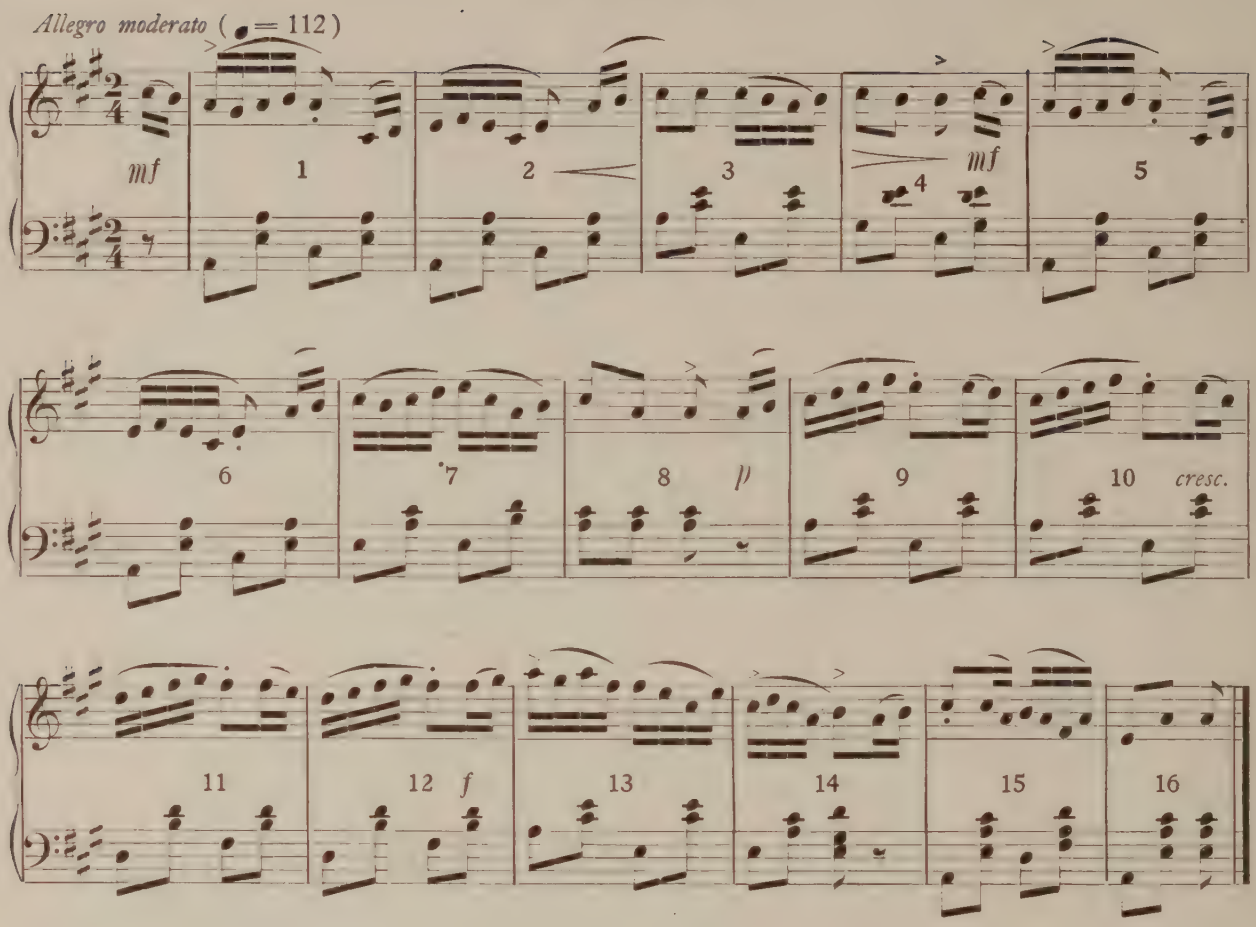
The first couple now go down the outside from this new position, and repeat the whole dance, executing the "Ladies' Chain" this time with the couple which is now next below them. They continue in this manner, progressing down the set one place lower each time.

The other odd couples (third and fifth) are also "active," and dance at the same time and in the same manner as described for the first couple.

When a "neutral" couple reach the head of the set, they stand idle during one repetition of the dance, then become "active" and dance as described for the first couple.

When an "active" couple reach the foot of the set, they become "neutral."

The dance is continued until the first couple reach the head of the set again (or as long as desired), when it is finished with "Forward and Swing Partners," and "Promenade around the Hall."



OLD ZIP COON

(Or, "Morning Star")

Formation: Longways for six or more couples, men in one line, and women in the other.

Steps: The usual country-dance step, and buzz step.

"First, third, and every other couple step forward"

Before beginning the dance, every other couple (first, third, fifth, etc.), step forward and take ordinary dancing position. These couples are the "active" ones, and all begin dancing at the same time and in the same manner as described for the first couple. (Diagram 1.)

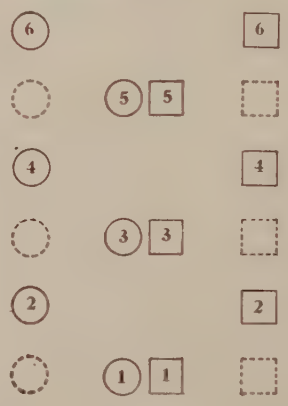


Diagram 1

The Dance.

"Balance and Swing Partner"

(Meas. 1-8.) First couple swing with sixteen buzz steps.

(Meas. 9.) Still keeping his right arm around her waist, the man releases his partner's right hand (which he has been holding with his left), and they open out, so as to be side by side, both facing in the same direction. In this position they "balance" away from each other (that is, the woman steps sideward to the right, with the right foot, and then closes her left foot to the right foot. The man at the same time balances to the left in the same manner).

(Meas. 10-16.) Resuming ordinary position they continue swinging as before.

"Down the Centre and Back"

(Meas. 1-4.) Still in ordinary position, the man leads his partner eight steps down the centre toward the foot of the set.

(Meas. 5-8.) They swing half around and return up the centre to the head, where they "cast off," and fall into their respective lines in the place next below the second couple.

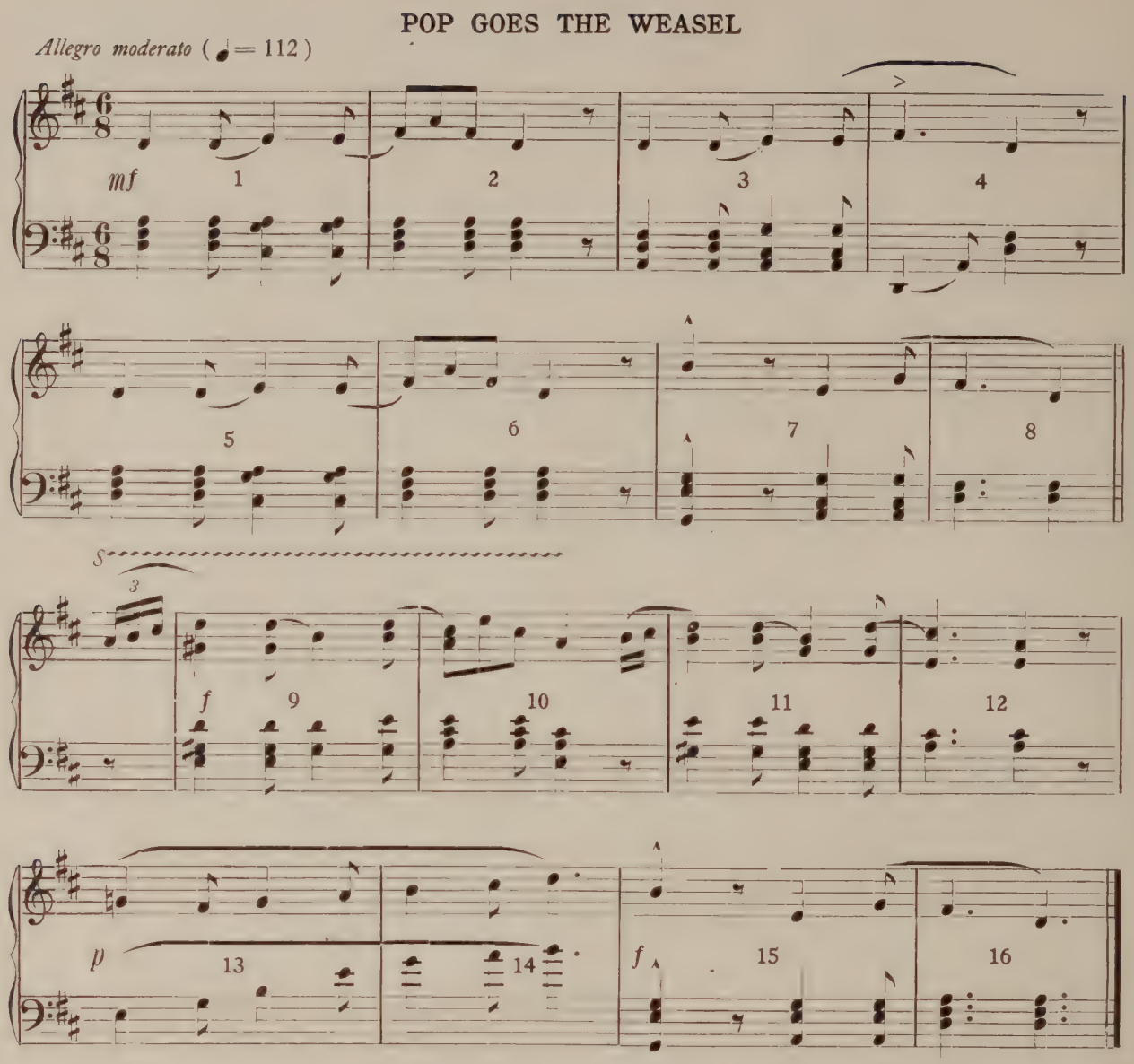
"Right and Left"

(Meas. 9-16.) The first and second women execute "Right and Left" with the first and second men, finishing in their new positions (the first couple next below the second couple).

The dance is continued in this manner, with the "active" couple progressing down the set, one place lower each time, and dancing with each "neutral" couple in turn. When a "neutral" couple reach the head of the set, they stand idle during one repetition of the dance, then become "active" and dance as described for the first couple. When an "active" couple reach the foot they become "neutral."

Finish with "Forward and Swing Partners," and "Promenade around the Hall."

POP GOES THE WEASEL



POP GOES THE WEASEL

Formation: Longways for six or more couples, men in one line, and women in the other.

Steps: The usual country-dance step.

The Dance.

"Down the Outside and Back"

(Meas. 1-4.) The first woman and first man turn outward, and go eight steps down the outside of their respective lines toward the foot of the set.

(Meas. 5-8.) They return up the outside of their lines to the head of the set.

"Down the Centre and Back"

(Meas. 9-12.) The first couple join inside hands and go eight steps down the centre toward the foot of the set.

(Meas. 13-16.) Releasing hands, they face about, join hands again, and return up the centre toward the head.

"Three Hands Around with Lady"

(Meas. 1-6.) The first couple join hands in a ring with the second women, and swing once and a half around to the left, so that at the end of the sixth measure the circle arrives at a point at which the second woman is facing her original position. (Diagram 1.)

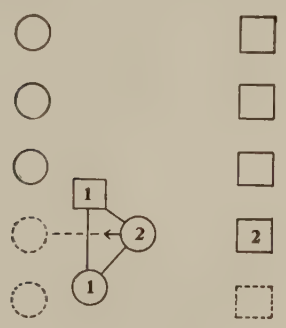


Diagram 1

(Meas. 7-8.) On the first note of the seventh measure ("Pop"), the first couple raise their joined hands and release the hands of the second woman, who at the same time passes under the arch to her original position in the women's line, and immediately moves up one place to the head of the set.

"Three Hands Around with Gentleman"

(Meas. 9-14.) The first couple now join hands in a ring with the second man, and dance once and a half around to the left.

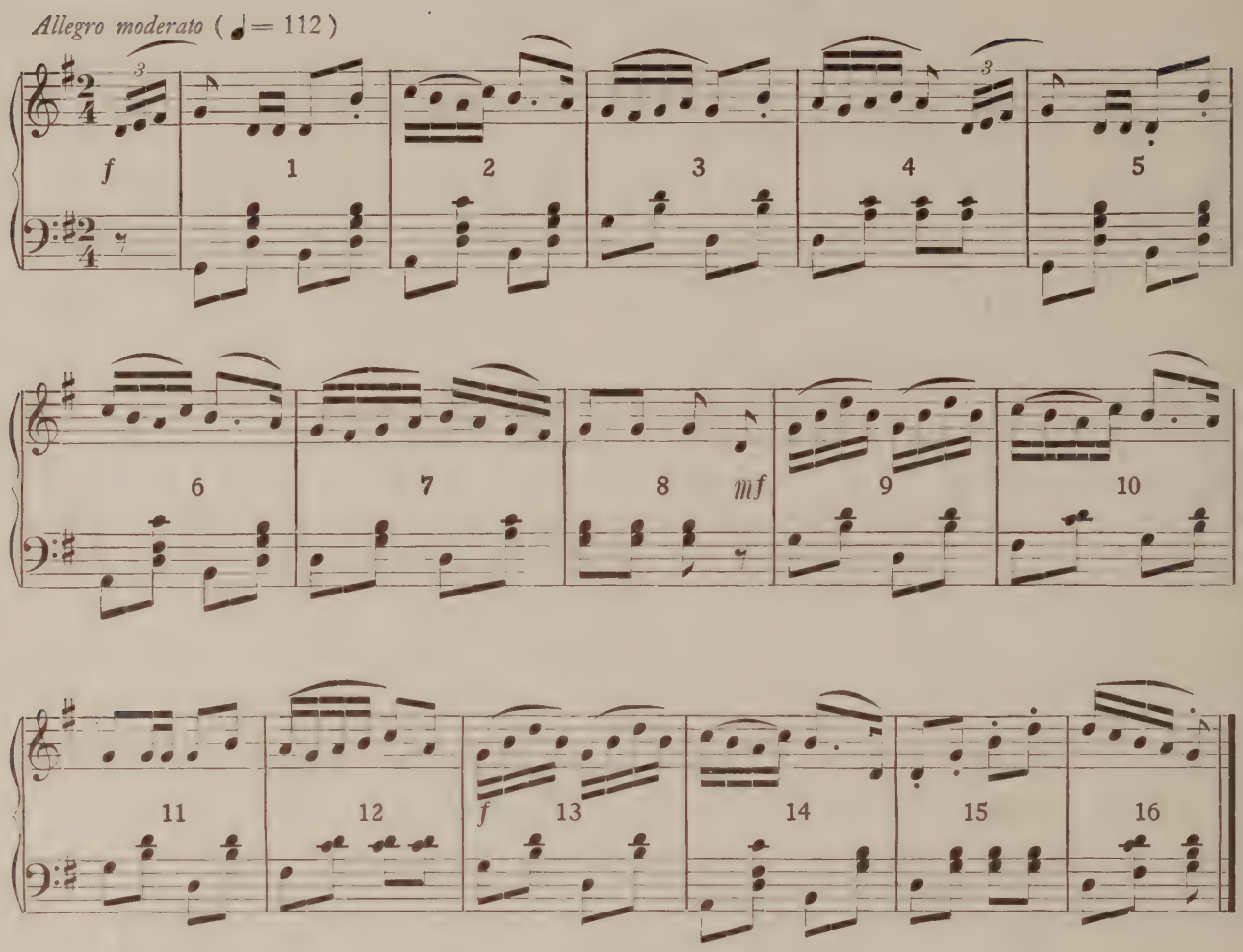
(Meas. 15-16.) On the first note of the fifteenth measure, the second man "pops" through the arch formed by the first couple, to his original position in line, and immediately moves up one place to the head of the set.

The first couple now repeat the whole dance, but this time swinging the woman and man next lower in line.

All the other odd couples (third, fifth, etc.), are "active" also, and begin dancing with the next couple below at the same time and in the same manner as described for the first couple.

They continue progressing down the set, one place lower each time. When a "neutral" couple reach the head, they stand idle during one repetition of the dance, and then become "active," and dance as described for the first couple. When an "active" couple reach the foot, they become "neutral."

When the dance has been continued as long as desired, it is finished with "Forward and Swing Partners," and "Promenade around the Hall."



MAID IN THE PUMP-ROOM

Formation: Longways for six or more couples.

Steps: The usual country-dance step.

The Dance.

"First Lady down the Centre. First Man down the Outside"

(Meas. 1-4.) The first woman goes eight steps down the centre toward the foot of the set, and at the same time the first man goes eight steps down the outside of the men's line, toward the foot.

"Back to Places"

(Meas. 5-8.) The first woman returns up the centre to the head of the set, and the first man at the same time returns up the outside of his line to the head.

"First Lady down the Outside, First Man down the Centre"

(Meas. 9-12.) The first woman goes down the outside of the women's line toward the foot of the set, and the first man at the same time goes down the centre.

"Back to Places"

(Meas. 13-16.) The first woman and first man retrace their steps, returning to the head of the set.

"Down the Centre and Back"

(Meas. 1-4.) The first couple join crossed hands (or right hands only), and go eight steps down the centre toward the foot of the set.

(Meas. 5-8.) Without releasing hands, they face about and return up the centre to the head of the set, where they separate, "cast off," and fall into places next below the second man and woman in their respective lines.

"Right and Left"

(Meas. 9-16.) The first and second women execute "Right and Left" with the first and second men, and finish with the first couple one place below the second couple.

The first couple repeat the whole dance now with the new couple next below them. They continue in this manner, progressing down the set one place lower at each repetition.

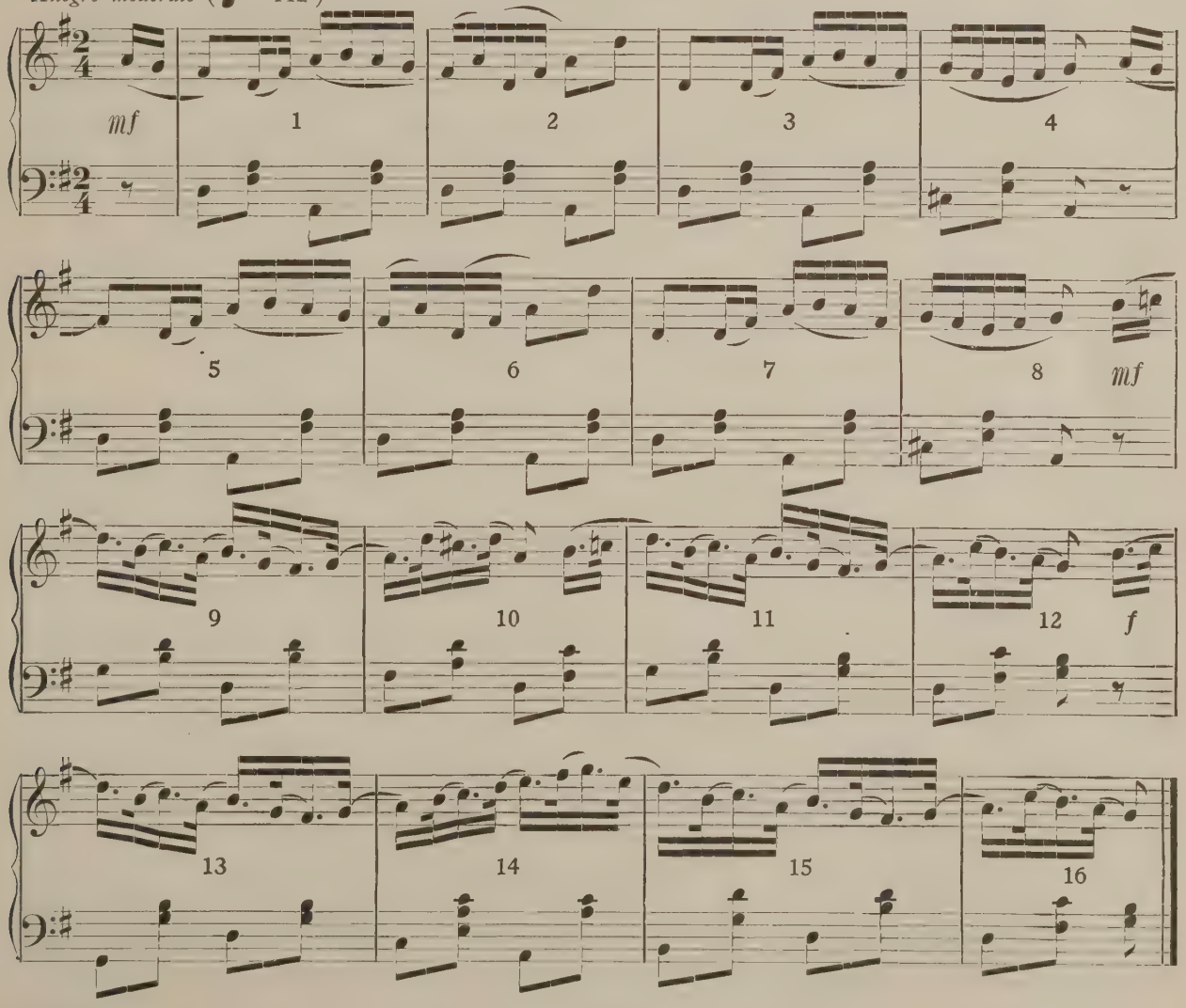
All the other odd couples (third, fifth, etc.) are also "active" and dance at the same time and in the same manner as described for the first couple.

The even couples (second, fourth, etc.), are "neutral." When a "neutral" couple reach the head of the set, they stand idle during one repetition of the dance, then become "active," and dance as described for the first couple. When an "active" couple reach the foot of the set they become "neutral."

The dance is finished in the usual way, with "Forward and Swing Partners," and "Promenade around the Hall."

CHORUS JIG

Allegro moderato (♩ = 112)



CHORUS JIG

Formation: Longways for six or more couples, women in one line, men in the other.

Steps: The usual country-dance step, and buzz step.

The Dance.

"Down the Outside and Back"

(Meas. 1-4.) The first woman and first man turn outward and go eight steps down the outside of their respective lines, toward the foot of the set.

(Meas. 5-8.) They return eight steps up the outside of their lines, to the head.

"Down the Centre and Back"

(Meas. 9-12.) The first couple join crossed hands and go eight steps down the centre toward the foot of the set, with the woman on the left of her partner.

(Meas. 13-16.) Without releasing hands, they face up the set, so that the woman is now on the right of her partner, and return eight steps up the centre to the head, where they separate and "cast off," falling into the place between the second and third couples, in their respective lines.

"Swing Contra Corners"

(Meas. 1-4.) The first man and woman cross over, passing each other right shoulder to right shoulder, and the first woman swings the *second* man (with *right* hands joined) once around. At the same time the first man swings the *third* woman in the same manner.

(Meas. 5-8.) The first man and woman advance toward each other in the centre, and passing around each other, right shoulder to right shoulder, they return to the lines they have just left, and this time the first woman swings the *third* man, while the first man swings the *second* woman. They finish three in a line on either side, the first woman between the second and third men, and the first man between the second and third women.

"Balance Six"

(Meas. 9-12.) With hands joined three abreast on either side the first six forward and back.

"Balance and Swing Partner"

(Meas. 13-16.) The first woman and man advance to each other, take ordinary position, and swing in the centre with eight buzz steps, finishing in their respective lines, in the place next below the second couple.

The first couple now repeat the whole dance, and continue in this manner, progressing down the set one place lower each time.

All the other odd couples (third, fifth, etc.), are also "active," and dance at the same time and in the same manner as described for the first couple.

When a "neutral" couple reach the head of the set, they stand idle during one repetition of the dance, then become "active" and dance as described for the first couple.

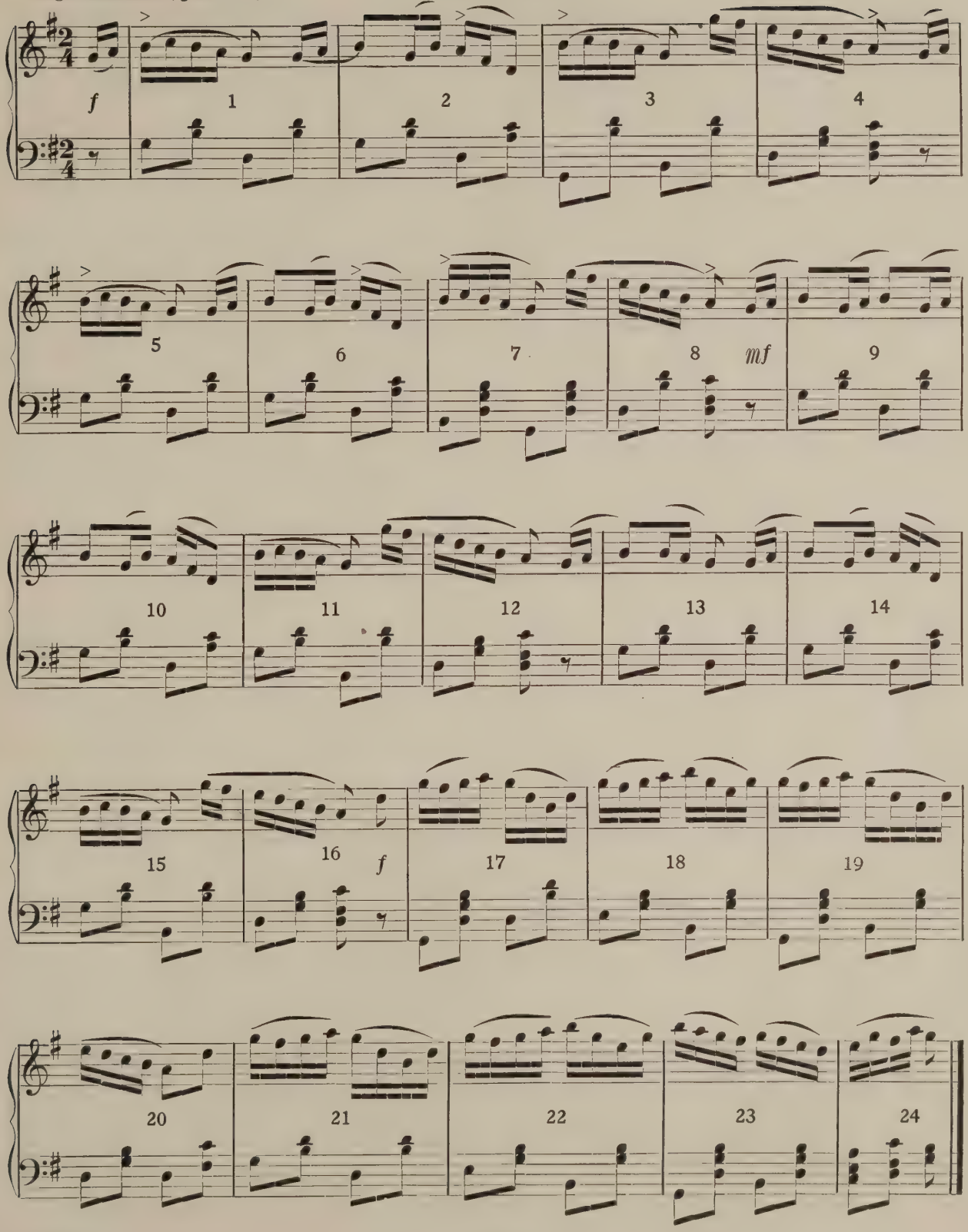
When an "active" couple reach the foot of the set, they become "neutral."

The dance is continued until the first couple reach the head of the set again (or as long as desired), when it is finished with "Forward and Swing Partners," and "Promenade around the Hall."

TWIN SISTERS

("The Merry Dance")

Allegro moderato (♩= 112)



TWIN SISTERS

(Or "The Merry Dance")

Formation: Longways for six or more couples, men in one line, and women in the other.

Steps: The usual country-dance step, and the chassé step.

The Dance.

All the odd couples (first, third, fifth, etc.), dance at the same time and in the same manner as described for the first couple in the following directions:

"Cross Over and Back"

(Meas. 1-4.) The first and second women join crossed hands, and cross over to the men's line with four chassé steps, passing between the first and second men, who at the same time cross over to the women's line with four chassé steps, passing outside the two women as they go.

(Meas. 5-8.) In the same manner they return to their own places.

(Meas. 9-16.) The first and second men now join hands and chassé across and back again, passing between the first and second women, who cross over and back at the same time, passing outside the two men as they go.

"Down the Centre and Back"

(Meas. 17-20.) The first man and first woman join crossed hands, and go eight steps down the centre toward the foot, with the woman at the left of her partner.

(Meas. 21-24.) Without releasing hands they face about, so that the woman is on the right of her partner, and return up the centre to the head, where they release hands and "cast off," falling into places below the second man and woman.

"Right and Left"

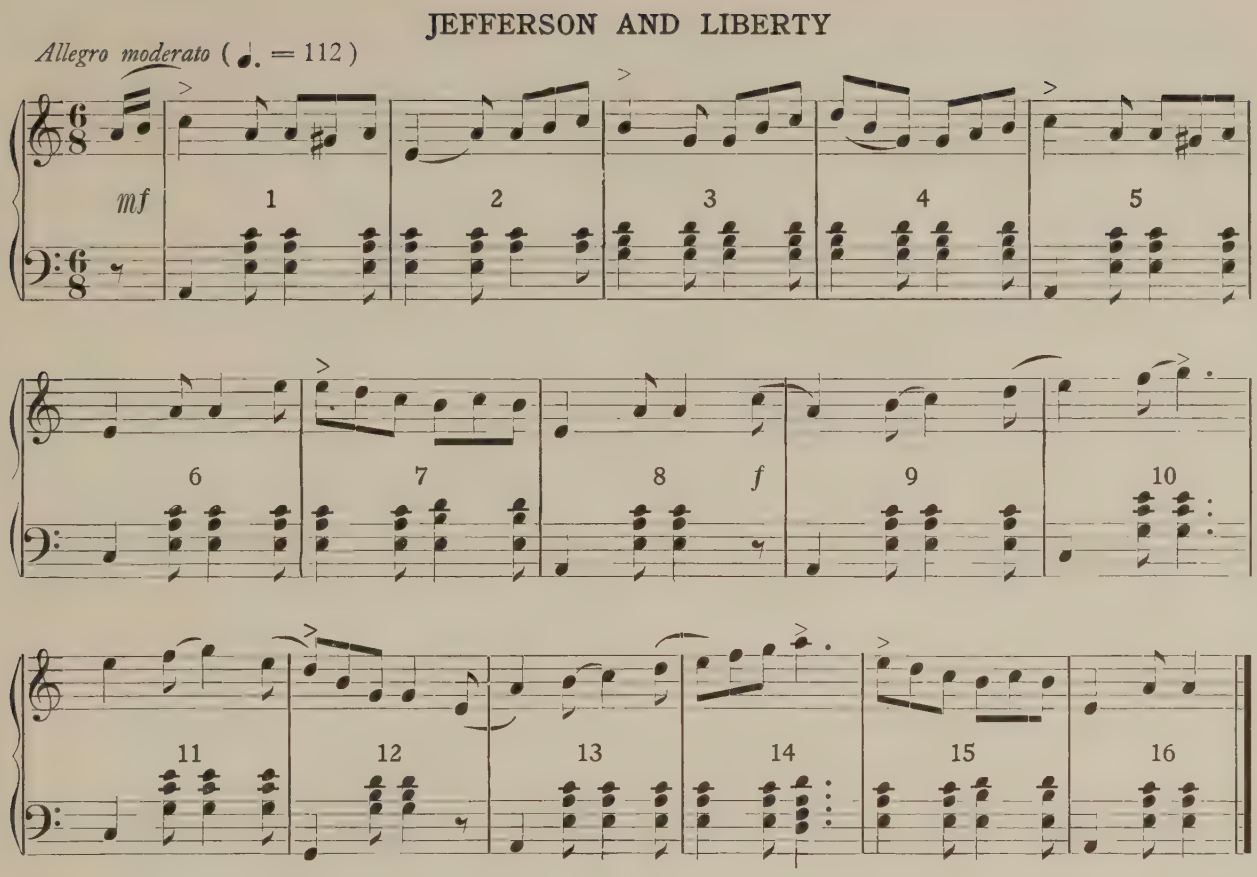
(Meas. 1-8.) The first and second women execute "Right and Left" with the first and second men, and finish with the first couple in second place and the second couple at the head.

The dance is continued with the odd or "active" couples progressing down the set one place lower each time, and dancing with each even, or "neutral," couple in turn.

When a "neutral" couple reach the head of the set, they stand idle during one repetition of the dance and then become "active."

When an "active" couple reach the foot of the set they become "neutral."

Continue the dance as long as desired, and finish with "Forward and Swing Partners," and "Promenade around the Hall."



JEFFERSON AND LIBERTY

Formation: Longways for six or more couples.
Steps: The usual country-dance step.

The Dance.

"Four Hands Around and Back"

(Meas. 1-4.) The first and second couples join hands in a ring and with eight steps swing half around, in the direction of the hands of the clock. (Diagram 1.)

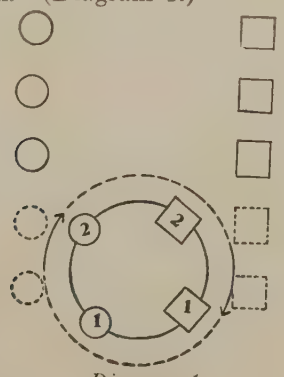


Diagram 1

(Meas. 5-8.) The same, in the opposite direction.

"Right-Hand Mill"

(Meas. 9-12.) The first and second couples form a "right-hand mill" (Diagram 2), and go eight steps around, in the direction of the hands of the clock.

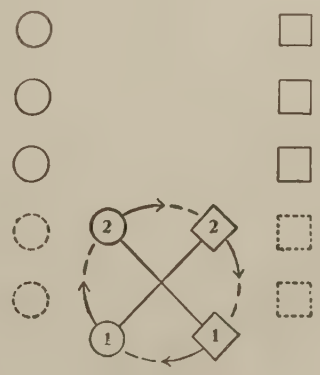


Diagram 2

"Left-Hand Mill"

(Meas. 13-16.) They form a "left-hand mill" and go around in the opposite direction.

"Down the Centre and Back"

(Meas. 1-4.) The first couple join crossed hands and go eight steps down the centre toward the foot of the set.

(Meas. 5-8.) Without releasing hands, they face about and return up the centre to the head, where they separate, "cast off," and fall into the place next below the second couple in their respective lines.

"Right and Left"

(Meas. 9-16.) The first and second women execute "Right and Left" with the first and second men, and finish with the first couple next below the second couple.

The first couple now repeat the whole figure, this time dancing with the next couple below them. They continue in this manner, progressing down the set, one place lower each time.

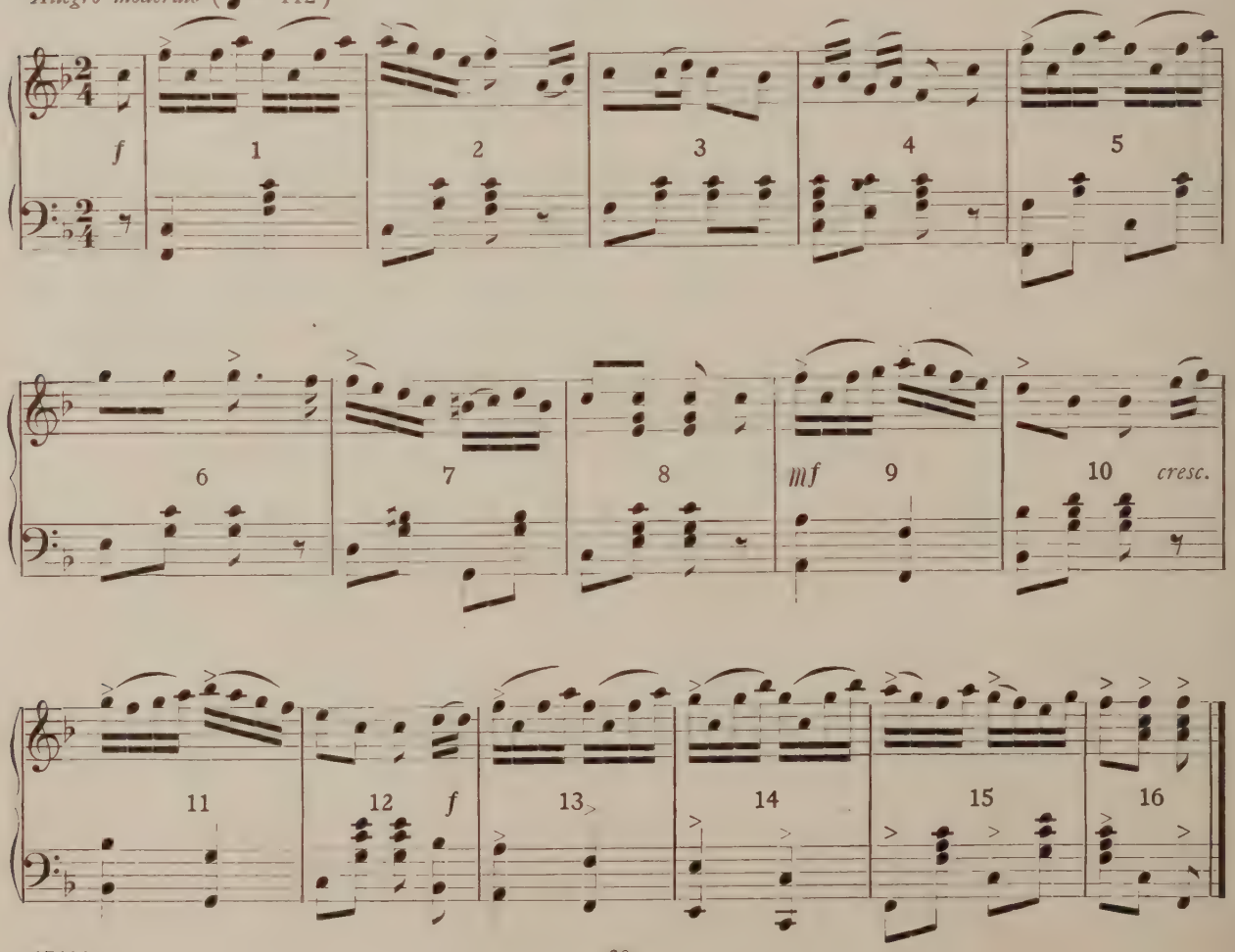
All the other odd couples (third, fifth, etc.) are also "active," and dance at the same time and in the same manner as described for the first couple. The even couples (second, fourth, etc.) are "neutral."

When a "neutral" couple reach the head they stand idle once, and then become "active." When an "active" couple reach the foot they become "neutral."

Finish the dance with "Forward and Swing Partners," and "Promenade around the Hall."

HULL'S VICTORY

Allegro moderato (♩ = 112)



HULL'S VICTORY

Formation: Longways for six or more couples, men in one line and women in the other.

Steps: The usual country-dance step and the buzz step.

The Dance.

"Right Hand to Partner—four abreast"

Before beginning the dance, the first woman and first man join right hands, swing half around, and without releasing right hands, the first woman takes the second man's left hand with her left hand, while the first man does the same with the second woman. This brings them, with hands joined four abreast, at right angles to the lines, with two women facing up, and the two men facing down the set. (Diagram 1.)

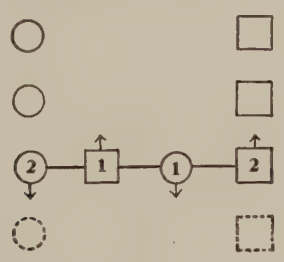


Diagram 1

All the odd couples (first, third, fifth, etc.) begin dancing at the same time with the couples below, and in the same manner as described for the first couple.

"Balance, four in line"

(Meas. 1-2.) The four dancers "balance," in a line.

NOTE: The "Balance" is done in either of the two following ways:

(1) Take two short steps forward and two back (or back and forward, as the case may be), or

(2) Step forward (or back, as the case may be) with one foot, and raise the other foot forward, then step back and do the same with the other foot.

"Turn"

(Meas. 5-8.) The first woman and second man turn each other with left hands, while the first man and second woman do the same. Then the first couple join right hands, swing once around, and form four abreast as at the beginning.

"Balance, four in line"

(Meas. 9-10.) The first and second balance again in the same manner as before.

"Swing Partner"

(Meas. 11-16.) The first couple, in ordinary position, swing each other with twelve buzz steps.

"Down the Centre and Back"

(Meas. 1-4.) The first couple, still in ordinary position, go eight steps down the centre toward the foot of the set.

(Meas. 5-8.) They swing half around, so as to face up the set (with the woman still on the right of her partner), and return up the centre to the head, where they separate and "cast off," falling into the place below the second couple.

"Right and Left"

(Meas. 9-16.) In their new position the first and second women execute "Right and Left" with the first and second men, and finish with the first couple in second place and the second couple at the head.

The odd or "active" couples (first, third, fifth, etc.) repeat the whole dance as before, but dancing this time with the next couple below.

The dance is continued in this manner, with the "active" couples progressing down the set one place lower each time, and dancing with each even or "neutral" couple in turn.

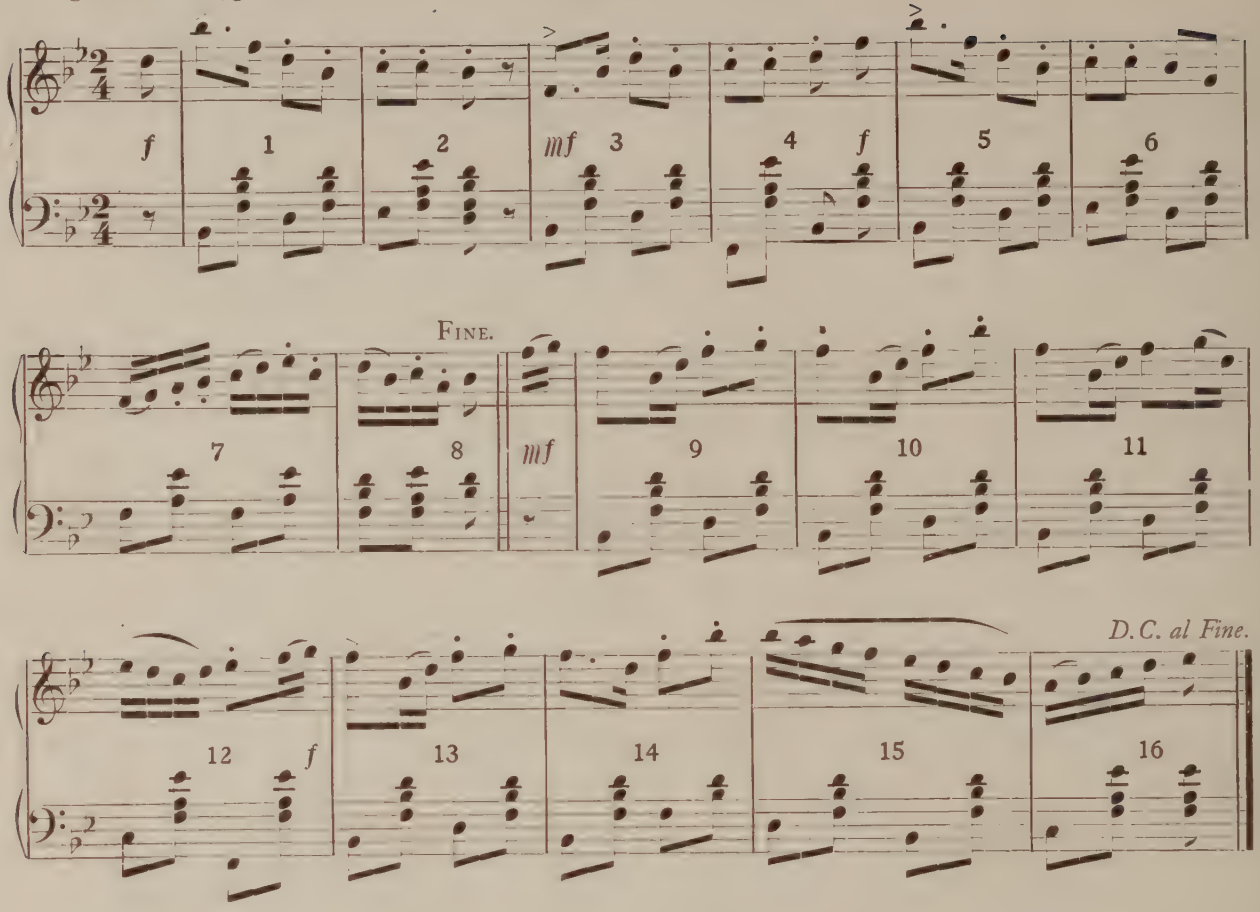
When a "neutral" couple reach the head of the set, they stand idle during one repetition of the dance; then become "active," and dance as described for the first couple.

When an "active" couple reach the foot of the set they become "neutral."

When the dance has been continued as long as desired, finish with "Forward and Swing Partners," and "Promenade around the Hall."

BEAUS OF ALBANY

Allegro moderato (♩ = 112) ("Spitfire")



BEAUS OF ALBANY

Formation: Longways for six or more couples, women in one line, men in the other.

Steps: The usual country-dance step and the buzz step.

The Dance

"First and Second Couples Balance and Swing Partners"

(Meas. 1-8.) The first and second couples, in ordinary position, swing partners with sixteen buzz steps.

"Down the Centre and Back"

(Meas. 9-12.) Still in ordinary position, the first and second couples go eight steps down the centre (with the second couple leading and first couple following) toward the foot of the set.

(Meas. 13-16.) They swing half around so as to face up the set (with each woman still on the right of her partner), and return up the centre (the first couple leading, and second couple following) to the head of the set, where the second couple separate and fall back into their respective lines, while the first couple separate, "cast off," and fall into place next below the second couple.

"Right-Hand Mill"

(Meas. 1-4.) The first and second couples form a "right-hand mill," and go eight steps around in the direction of the hands of the clock.

"Left-Hand Mill"

(Meas. 5-8.) They form a "left-hand mill" and return eight steps in the opposite direction, finishing in their respective lines.

"Right and Left"

(Meas. 9-16.) The first and second women execute "Right and Left" with the first and second men, and finish with the first couple in their new position below the second couple.

The whole dance is now repeated, the first couple dancing this time with the new couple next below them (while the second couple stand idle at the head of the set) and continue in this manner, progressing down the set, one place lower each time.

All the dancers in the set begin dancing at the same time and in the same manner, the odd couples dancing as described for the first couple, and the even couples as described for the second couple.

When an even couple reach the head they stand idle during one repetition of the dance, then become "active" and dance as described for the first couple.

When an odd couple reach the foot they become "neutral" and dance as described for couple two. When the first couple reach the head of the set again, the dance is finished with "Forward and Swing Partners," and "Promenade around the Hall."

THE LADY OF THE LAKE (I)

Allegro moderato (♩ = 112) ("Spitfire")

f 1 2 *mf* 3 4 *f* 5 6

Fine.

7 8 *mf* 9 10 11

D.C. al Fine.

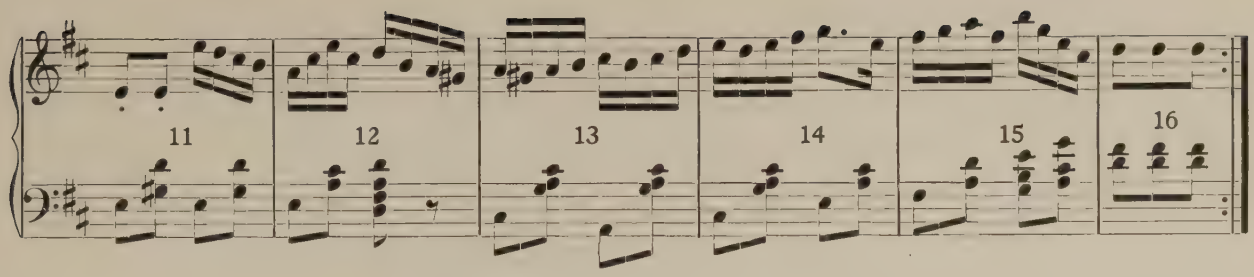
12 *f* 13 14 15 16

THE LADY OF THE LAKE (II)

("Durang's Hornpipe")

1 2 3 4 5

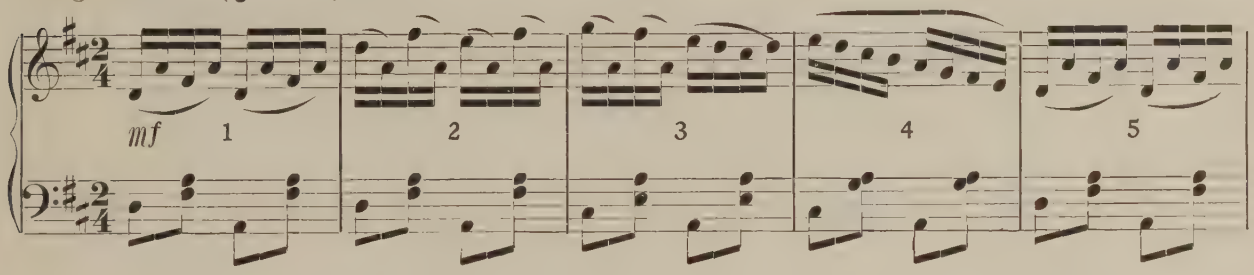
6 7 8 9 10

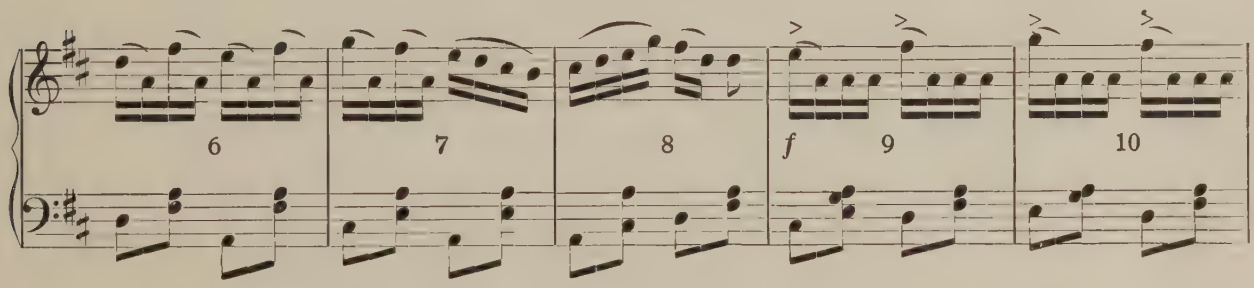


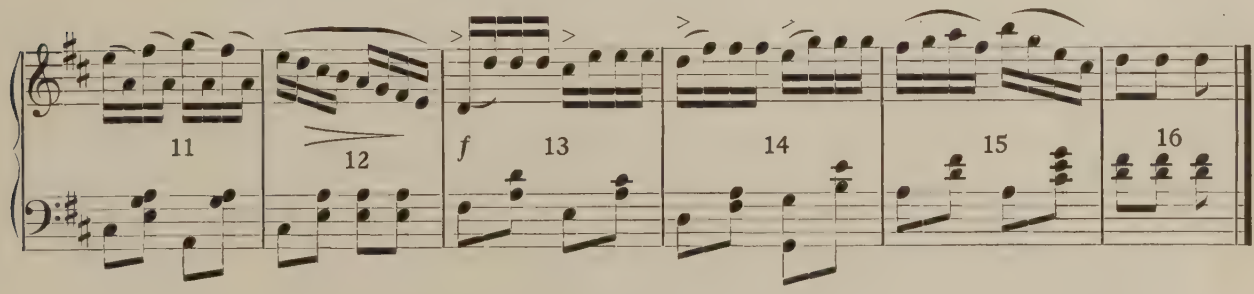
LADY OF THE LAKE (III)

("Cincinnati Hornpipe")

Allegro moderato (♩ = 112)







LADY OF THE LAKE

Formation: Longways for six or more couples, men in one line, and women in the other.

Steps: The usual country-dance step and the buzz step.

The Dance.

"First, third and every other couple cross over"

Before beginning the dance, the man and woman of each odd couple (first, third, fifth, etc.), exchange places, so as to stand as indicated in Diagram 1.

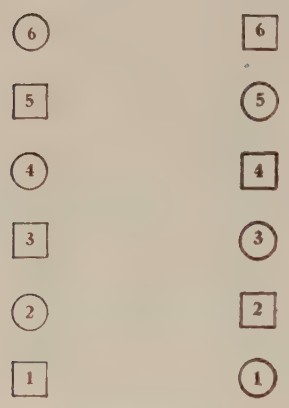


Diagram 1

These odd couples begin dancing at the same time and in the same manner as described for the First Couple in the following directions:

"Balance and Swing the Next Below"

(Meas. 1-8.) The first woman and second man, in ordinary position, swing each other with sixteen buzz (or walking) steps, and at the same time the first man and second woman swing in the same manner.

"Balance and Swing Partners"

(Meas. 9-16.) The first man and woman meet in centre, and, in ordinary position, swing each other with sixteen buzz steps.

"Down the Centre and Back"

(Meas. 1-4.) Still in ordinary position, the first couple go eight steps down the centre toward the foot of the set.

(Meas. 5-8.) They swing halfway around, so as to face up the set (with the woman still on the right of the man), and returning eight steps up the centre, approach the second woman.

"Ladies' Chain"

(Meas. 9-16.) First and second couples execute "Ladies' Chain" as follows:

(1) First and second women give right hands to each other and turn; while the first man falls into line next below the second woman's place.

(2) The first woman and first man give left hands to each other and turn; at the same time the second woman crosses over to the opposite line, gives left hand to the second man, and turns with him.

(3) Then the first and second women, giving right hands to each other, cross over again; and

(4) The first woman and second man give left hands to each other and turn, finishing with the first woman in the next place in line below the second man; at the same time the first man and second woman turn with left hands, and finish with the first man in the next place in line below the second woman. (See Diagram 2.)

The odd or "active" couples (first, third, fifth, etc.) now repeat the whole dance as before, but dancing this time with the next couple below.

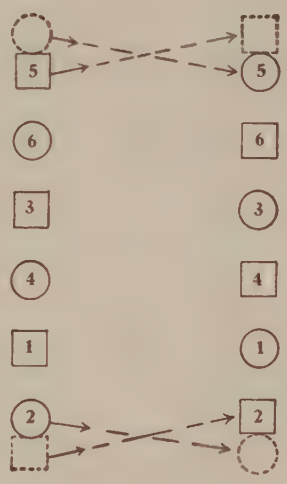


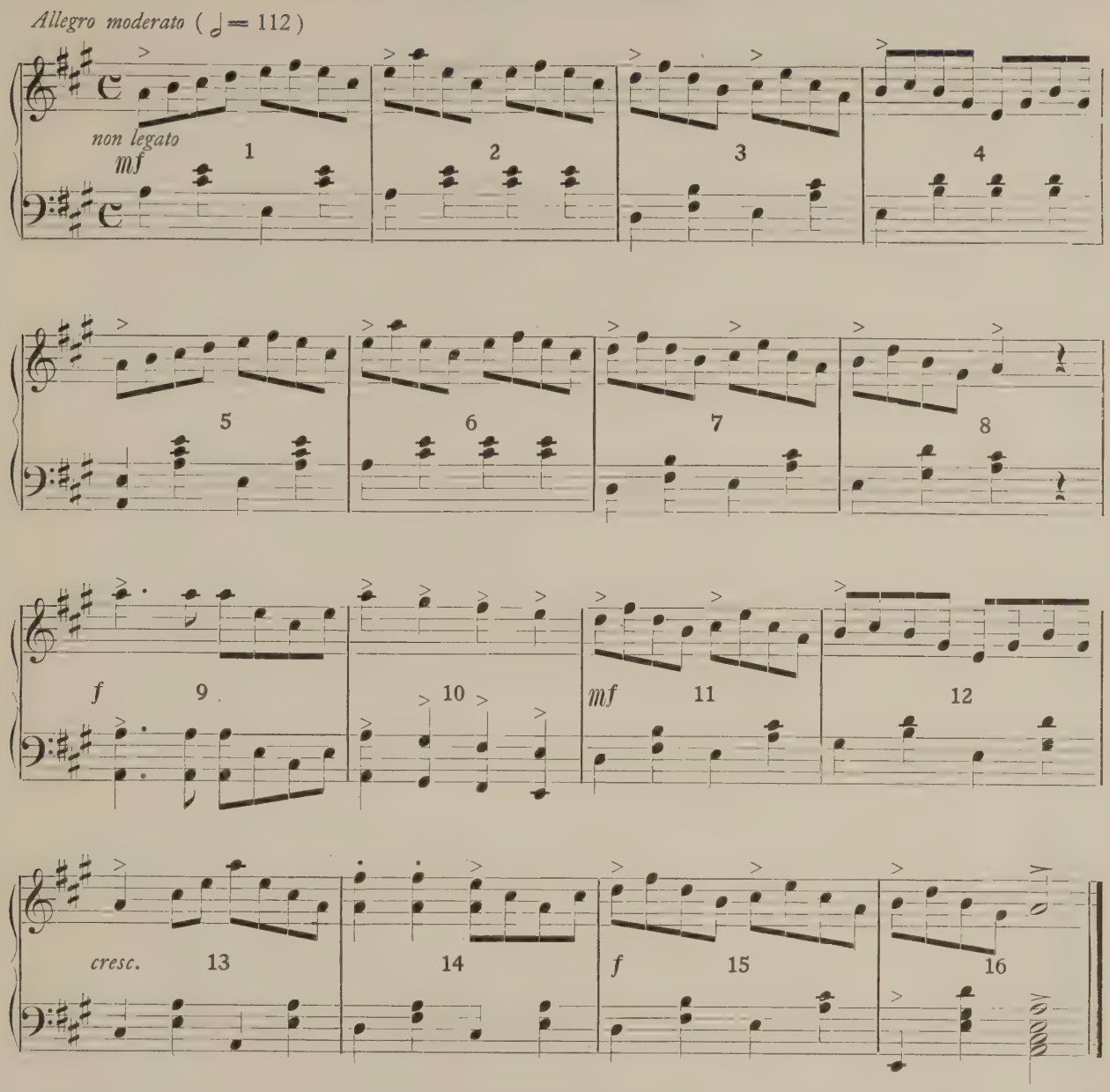
Diagram 2

The dance is continued in this manner with the "active" couples progressing down the set one place lower each time, and dancing with each even, or "neutral" couple in turn.

When a "neutral" couple reach the head of the set, the man and woman exchange places, (Diagram 2), stand idle during one repetition of the dance, and then become "active," swinging the next below and dancing as described for the first couple.

When an "active" couple reach the foot of the set, they exchange places and become "neutral" (Diagram 2).

When the dance has been continued as long as desired (or until all couples have reached their original positions again), it is brought to a close with "Forward and Swing Partners," and "Promenade around the Hall."



SPEED THE PLOUGH

The order of "Speed the Plough" is exactly the same as that of the "Boston Fancy," except that "Down the Centre and Back" and "Ladies' Chain" are executed in a slightly different way; this is probably the original form, of which the other is a variation.

Formation: Longways for six or more couples, women in one line, men in the other.

Steps: The usual country-dance step and chassé step.

The Dance.

"First, third and every other couple cross over"

Before beginning the dance, the man and woman of each odd couple (first, third, fifth, etc.), exchange places, and stand as indicated in Diagram 1.

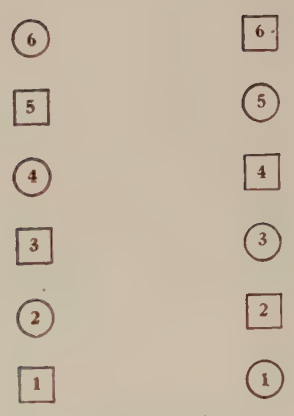


Diagram 1

These odd couples all begin dancing at the same time and in the same manner as described below for the first couple.

"Balance and Swing the Next Below"

(Meas. 1-8.) The first woman and second man (in ordinary position) swing each other with 16 buzz steps, and at the same time the first man and second woman do the same.

"Down the Centre and Back"

(Meas. 9-12.) The first couple join crossed hands and go eight steps down the centre, the woman on the right of her partner.

(Meas. 13-16.) Without releasing hands, they face up the set (the woman is now on the left of her partner), return to the head, "cast off" and fall into place next below the second couple. (Diagram 2.)

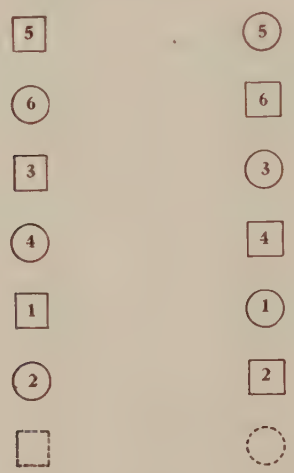


Diagram 2

"Ladies' Chain"

(Meas. 1-8.) The first woman and second man execute "Ladies' Chain" with first man and second woman.

"Half Promenade"

(Meas. 9-12.) The first woman and second man (and first man and second woman) join crossed hands and "promenade" across to the opposite side with four chassé steps, couples keeping to the right as they pass each other, and finishing on the opposite side, with the woman still on the right of the man.

"Half Right and Left"

(Meas. 13-16.) The same couples execute a "Half Right and Left" back to their own sides, finishing in their new positions as at the end of the "Ladies' Chain." (See Diagram 2.)

The odd, or "active" couples (first, third, etc.) now repeat the whole dance as before, but each dancing, this time, with the next couple below, and continue in the same manner, progressing down the set one place lower each time, and dancing with the even, or "neutral" couples (second, fourth, etc.), in turn.

As each "neutral" couple reach the top of the set, the man and woman exchange places (Diagram 3), and stand idle during one repetition of the figure; then become "active," and swing the next below, dancing as described for the first couple.

As each "active" couple reach the foot of the set, they exchange places and become "neutral." (Diagram 3.)

When the dance has been continued until all couples have reached their original positions, it is brought to a finish with "Forward and Swing Partners," and "Promenade around the Hall."

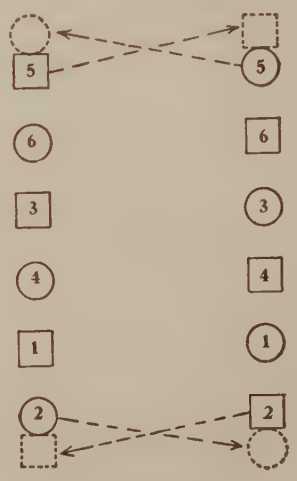
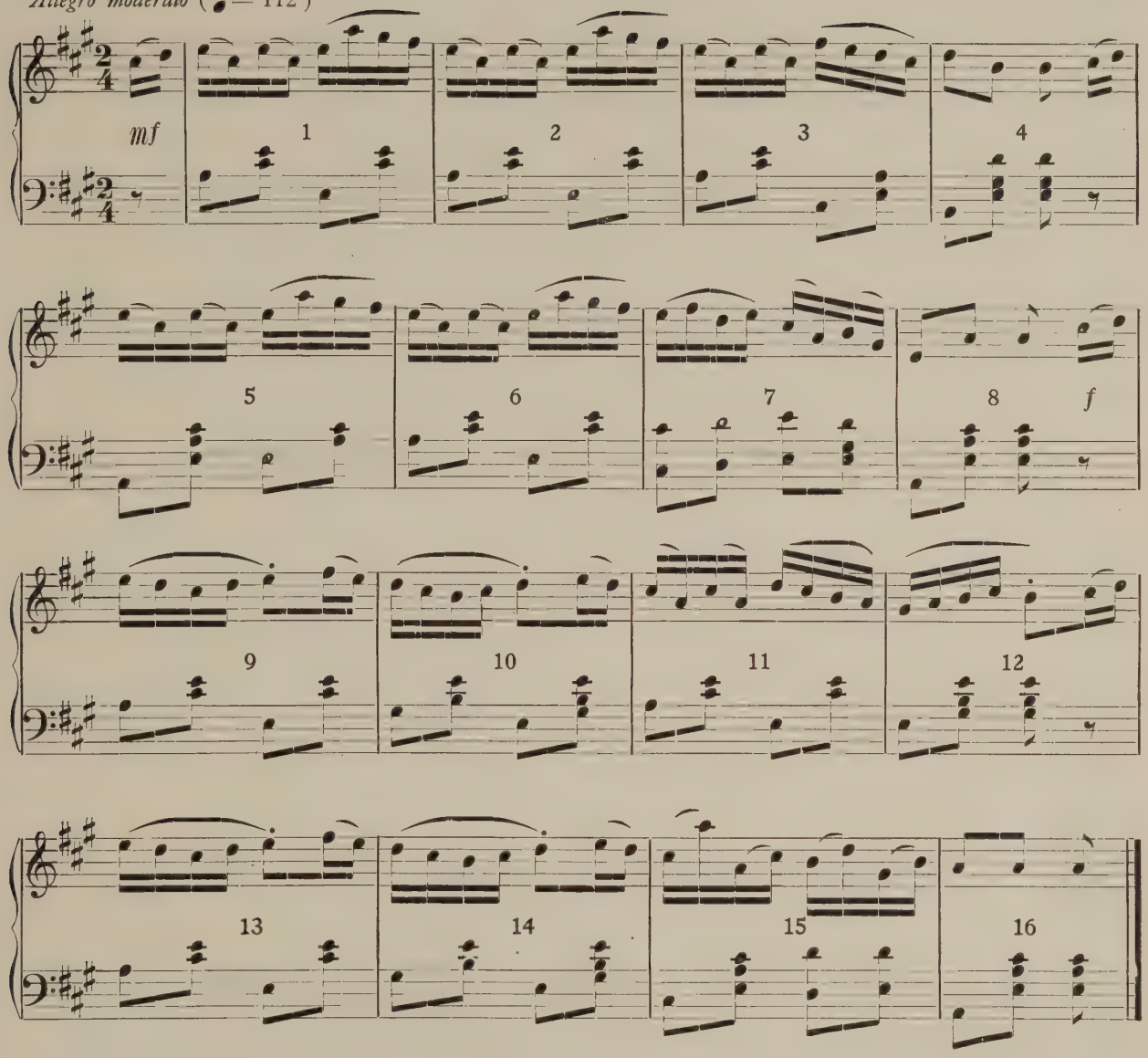


Diagram 3

BOSTON FANCY (I)

("Lamplighter's Hornpipe")

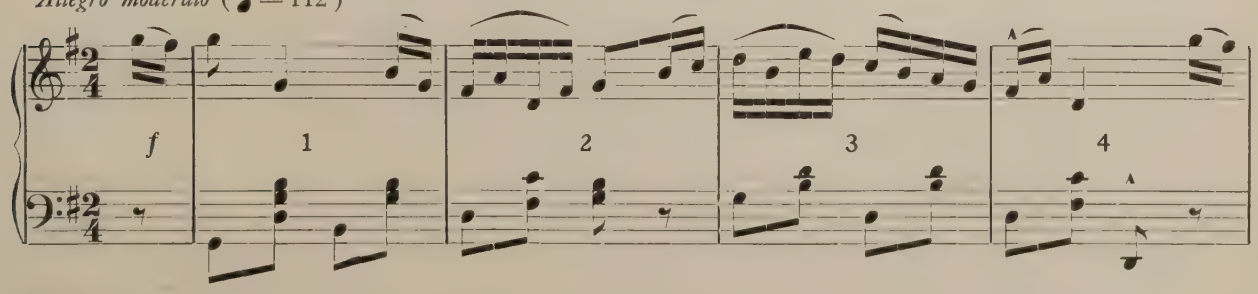
Allegro moderato (♩ = 112)

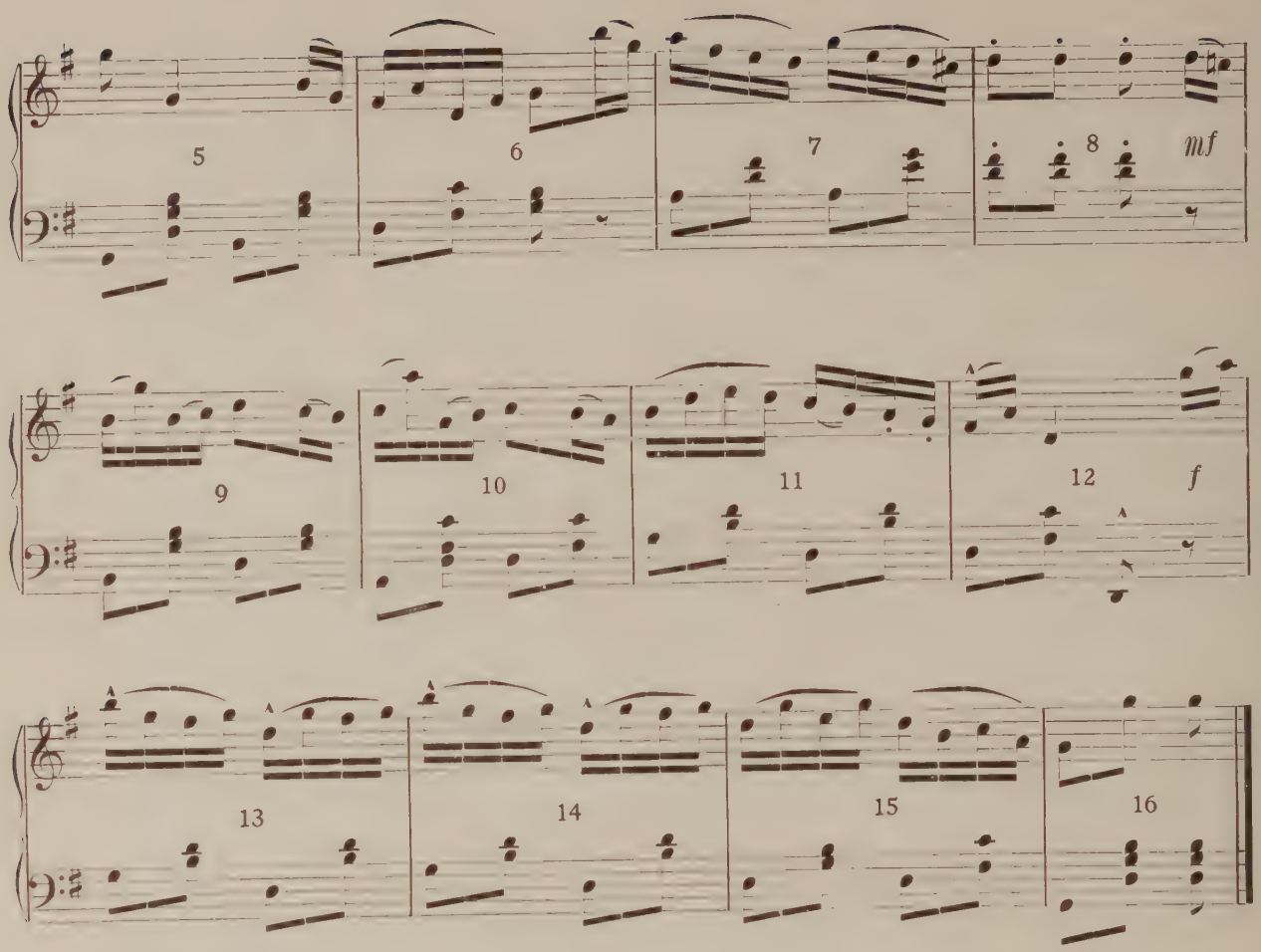


BOSTON FANCY (II)

("Quinardo Hornpipe")

Allegro moderato (♩ = 112)





BOSTON FANCY

(Or "Lady Washington's Reel")

The order of this dance is exactly the same as that of "Speed the Plough," except in the manner of executing "Down the Centre and Back" and "Ladies' Chain."

Formation: Longways for six or more couples, women in one line, and men in the other.

Steps: The usual country-dance step and chassé step.

The Dance.

"First, third and every other couple cross over"

Before beginning the dance, the man and woman of each odd couple (first, third, fifth, etc.) exchange places, and stand as indicated in Diagram 1.

Diagram 1

These odd couples all begin dancing at the same time and in the same manner as described below for the first couple.

"Balance and Swing the Next Below"

(Meas. 1-8.) The first woman and second man (in ordinary position) swing each other with sixteen buzz steps, and at the same time the first man and second woman do the same.

"Down the Centre and Back"

(Meas. 9-12.) The first couple take ordinary position and go eight steps down the centre toward the foot.

(Meas. 13-16.) Still in ordinary position, they swing halfway around, so as to face up the set (with the woman still on the right of her partner), and returning eight steps up the centre, approach the second woman.

"Ladies' Chain"

(Meas. 1-8.) First and second couples execute "Ladies' Chain" as follows:

(1) First and second women give right hands to each other, while the first man falls into the line next below the second woman's place.

(2) The first man and woman give left hands to each other, and turn. At the same time the second woman crosses over to the opposite line, gives left hand to the second man and turns with him.

(3) Then the women, giving right hands to each other, cross over to the opposite sides again.

(4) The first woman and second man give left hands to each other and turn, finishing with the first woman in the next place in line below the second man. At the same time the second woman and first man give left hands to each other and turn, finishing with the first man in the next place in line, below the second woman.

"Half Promenade"

(Meas. 9-12.) The first woman and second man (and first man and second woman) join crossed hands and "promenade" across to the opposite side with four chassé steps, couples keeping to the right as they pass each other, and finishing on the opposite side, with the woman still on the right of the man.

"Half Right and Left"

(Meas. 13-16.) The same couples execute a "Half Right and Left" back to their own sides, finishing with the first couple in their new position below the second couple, as at the end of the "Ladies' Chain." (See Diagram 2.)

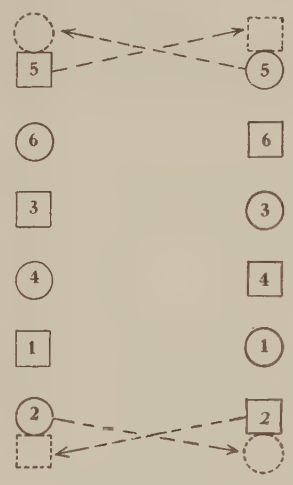


Diagram 2

The odd, or "active" couples (first, third, etc.) now repeat the whole dance as before, but each dancing, this time, with the next couple below. They continue in the same manner, progressing down the set one place lower each time, and dancing with the even, or "neutral" couples (second, fourth, etc.), in turn.

As each "neutral" couple reach the top of the set, the man and woman exchange places (Diagram 2), stand idle during one repetition of the dance, and then become "active," swinging the next below, and dancing as described for the first couple.

As each "active" couple reach the foot of the set, they exchange places and become "neutral."

When the dance has been continued until all couples have reached their original positions, it is brought to a finish with "Forward and Swing Partners," and "Promenade around the Hall."

GREEN MOUNTAIN VOLUNTEERS

("Haste to the Wedding")

GREEN MOUNTAIN VOLUNTEERS

Formation: Longways for six or more couples, women in one line, men in the other.

Steps: The usual country-dance step, buzz step, and sometimes chassé step.

The Dance.

"First, third, and every other couple cross over"

Before beginning the dance, the odd couples "cross over," as for "Lady of the Lake." All these odd couples are "active," and begin dancing at the same time and in the same manner as described for the first couple in the following directions:

"Right Line Chassé, Left Line Balance and Swing"

(Meas. 1-4.) The first woman joins crossed hands with the second man and facing toward the foot of the set, with the woman on the left of the man, they go eight ordinary steps (or four chassé steps) down the set. (As each woman in the line does the same with the man below her, this brings all the dancers of the right line into a column of twos, facing toward the foot of the set and moving in that direction. See Diagram 1.)

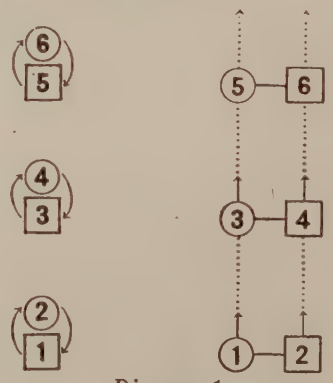


Diagram 1

(Meas. 5-8.) Without releasing hands, they face about toward the head (the woman now on the right of the man) and return up the set to places in the same manner.

At the same time (Meas. 1-8.) the *Left Line* dances as follows:

The first man swings the second woman, with sixteen buzz steps, in ordinary dance position. (As each man in the line does the same with the woman below him, all the dancers of the left line are now swinging at the same time. See Diagram 1.)

"Left Line Chassé, Right Line Balance and Swing"

(Meas. 9-12.) The first man and second woman, still in ordinary dance position, face toward the foot of the set (with the woman on the right of the man) and go eight ordinary steps (or four chassé steps) down the set. (See Diagram 2.)

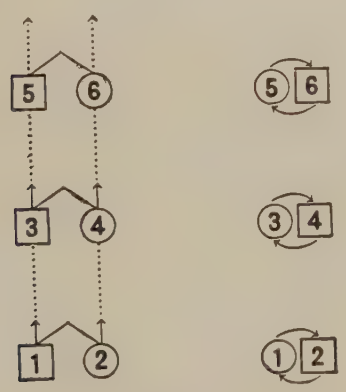


Diagram 2

(Meas. 13-16.) Without swinging around, they join crossed hands, face toward the head of the set (the woman now on the left of the man) and return in the same manner to original places in line.

At the same time (Meas. 9-16) the dancers of the *Right Line* swing as described for the Left Line during measures 1-8. (See Diagram 2.)

"Down the Centre and Back"

(Meas. 1-4.) The first man and first woman meet in the centre, join crossed hands and go eight steps down the centre toward the foot of the set (with the woman on the right of her partner). See Diagram 3.)

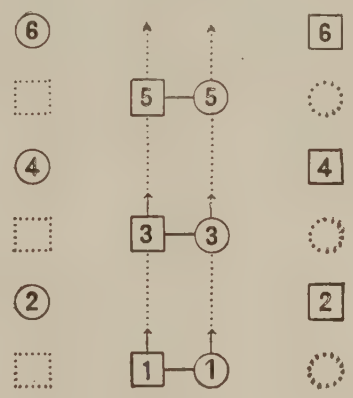


Diagram 3

(Meas. 5-8.) Without releasing hands, they face about (the woman is now on the left of her partner) and returning up the centre, release hands, "cast off," and fall into place next below the second couple in thier respective lines. (See Diagram 4.)

Diagram 4

"Right and Left"

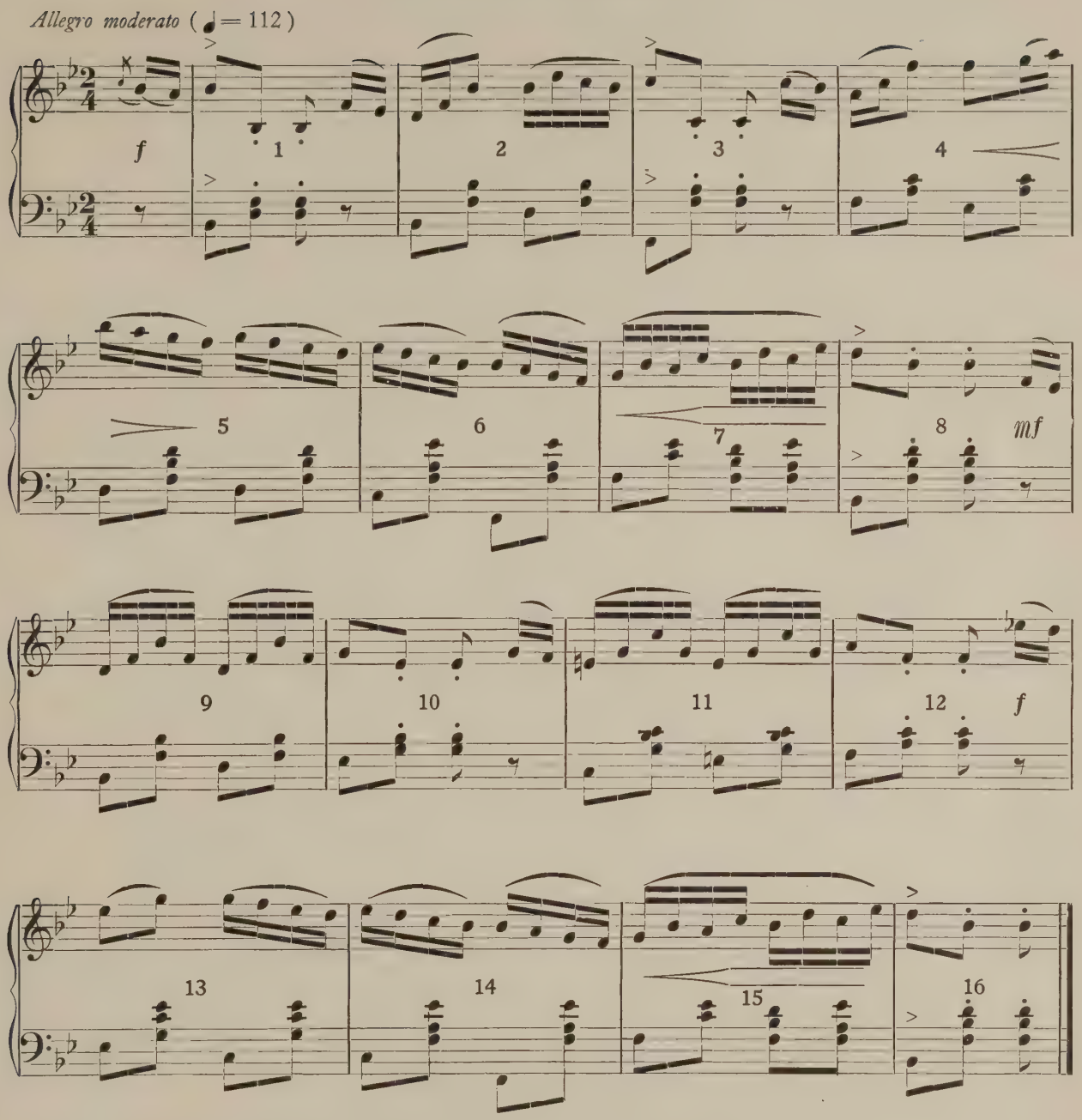
(Meas. 9-16.) The first man and second woman execute right and left with the first woman and second man, and finish with the first couple in their new position below the second couple.

The whole dance is now repeated as before, but with the odd (or "active") couples dancing with the next couple below (first with fourth, third with sixth, etc.). (See Diagram 4.) They continue in this manner, progressing down the set one place lower each time, and dancing with the even or "neutral" couples in turn.

When a "neutral" couple reach the head of the set, the man and woman exchange places, stand idle during one repetition of the dance, then become "active" and dance as described for the first couple.

When an "active" couple reach the foot of the set, they exchange places and become "neutral."

When the dance has been continued as long as desired (or until all couples have reached their original positions), it is brought to a finish with "Forward and Swing Partners," and "Promenade around the Hall."



COLLEGE HORNPIPE

Formation: Longways for six or more couples, men in one line, and women in the other.

Steps: The usual country-dance step and the buzz step.

The Dance.

"First Lady Balance and Swing"

(Meas. 1-4.) The first woman and the third man forward and back.

(Meas. 5-8.) The first woman swings with the **second** man, in ordinary dance position, with buzz steps.

"First Man Balance and Swing"

(Meas. 9-16.) The first man does the same with the **third** and **second** women.

"Down the Centre and Back"

(Meas. 1-4.) The first couple join crossed hands and go eight steps down the centre, toward the foot of the set.

(Meas. 5-8.) Without releasing hands, they face up the set, and return to the head, where they separate, "cast off," and fall into the place next below the second couple.

"Right and Left"

(Meas. 9-16.) The first and second women execute "Right and Left" with the first and second men, finishing with the first couple next below the second couple.

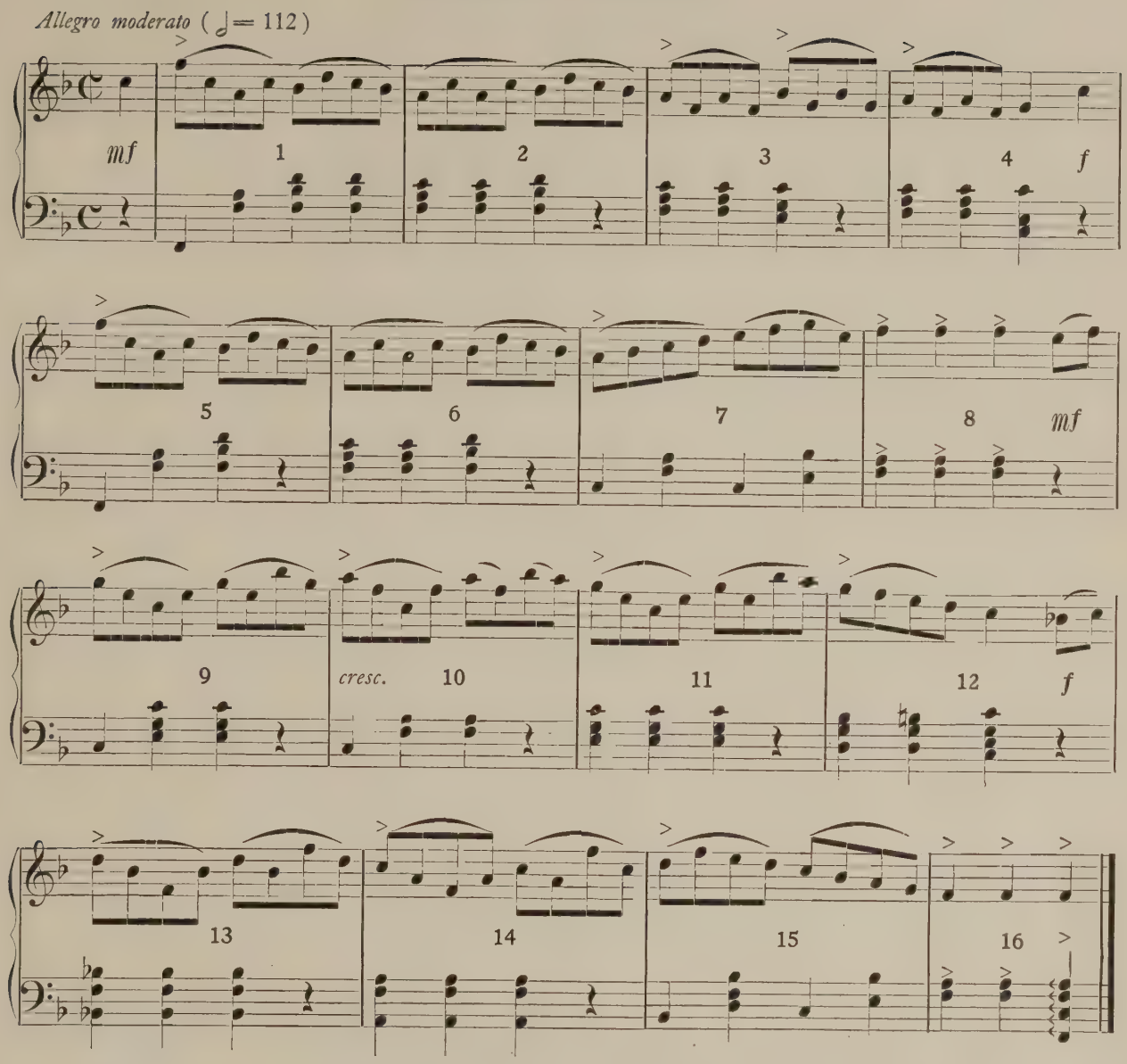
The first couple now repeat the whole dance, this time dancing with the third couple and the couple next below the third couple. They continue in this manner, progressing down the set, one place lower each time.

The fourth couple (and seventh, tenth, etc.) are also "active," and dance at the same time and in the same manner as described for the first couple.

When a "neutral" couple reach the head, they stand idle during **two repetitions** of the dance (until there are two free "neutral" couples below them). Then they become "active," and dance as described for the first couple.

When an "active" couple reach the foot of the set they become "neutral."

Finish the dance with "Forward and Swing Partners," and "Promenade around the Hall."



FISHER'S HORNPIPE

Formation: Longways for six or more couples, women in one line, men in the other.

Steps: The usual country-dance step.

The Dance.

"Down the Outside and Back"

(Meas. 1-4.) The first woman and first man turn outward and go eight steps down the outside of their respective lines, toward the foot of the set.

(Meas. 5-8.) They return up the outside of their lines to the head of the set.

"Down the Centre and Back"

(Meas. 9-12.) The first couple join crossed hands and go eight steps down the centre

toward the foot, with the woman on the left of her partner.

(Meas. 13-16.) Without releasing hands, they face up the set, so that the woman is now on the right of her partner, and return eight steps to the head, where they separate and "cast off," falling into the place next below the second couple in their respective lines.

"Six Hands Around"

(Meas. 1-8.) The first, second and third couples join hands in a circle of six, and dance around in the direction of the hands of the clock (Diagram 1), finishing in their respective lines with the first couple still below the second couple (Diagram 2).

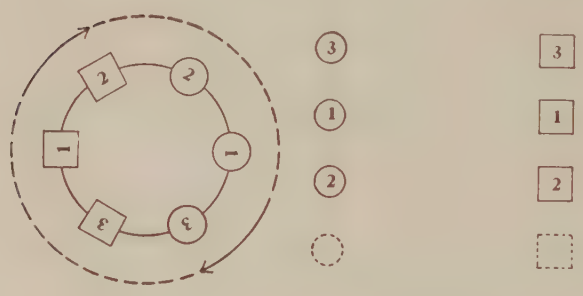


Diagram 1

Diagram 2

"Right and Left"

(Meas. 9-16.) The first and second women execute right and left with the first and second men, and finish as before. (Diagram 2.)

The first couple now repeat the whole dance, but this time doing "six hands around" with the third couple and the couple next below the third couple, while the second couple stand idle at the head of the set.

They continue in this manner, progressing down the set one place lower each time. The **fourth couple** are also "active," and dance at the same time and in the same manner as described for the first couple.

If more than six couples are dancing, the seventh, tenth, etc., couples are also "active."

When a "neutral" couple reach the head they stand idle during **two repetitions** of the dance (until there are two free "neutral" couples below them), then become "active."

When an "active" couple reach the foot of the set, they become "neutral."

When the first couple reach the head of the set again, the dance is finished with "Forward and Swing Partners," and "Promenade around the Hall."

LAMPLIGHTER'S HORNPIPE (I)

Allegro moderato (♩ = 112)

mf 1 2 3 4

5 6 7 8 *f*

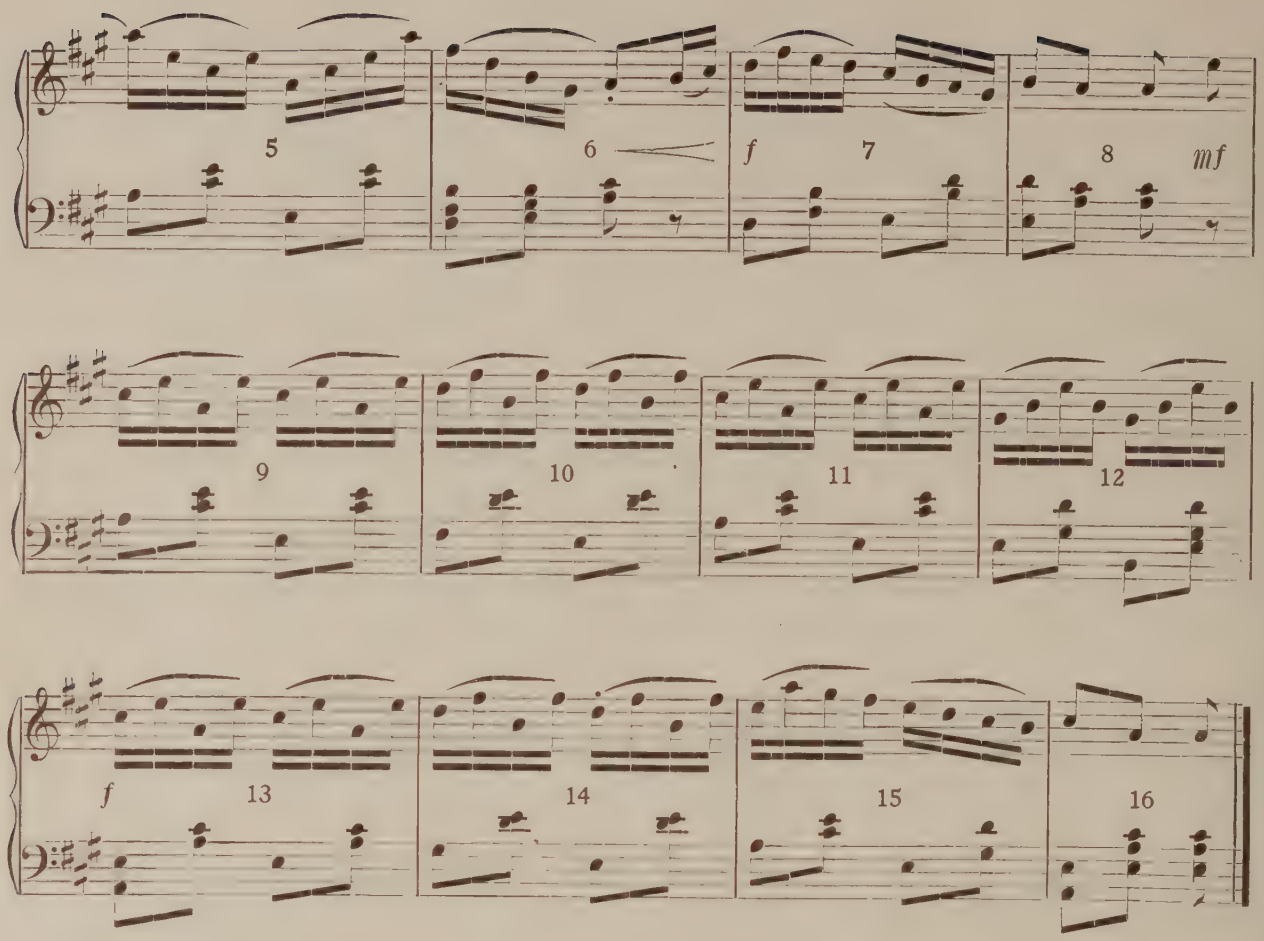
9 10 11 12

13 14 15 16

LAMPLIGHTER'S HORNPIPE (II)

("Handorgan Hornpipe")

f 1 2 3 4 *mf*



LAMPLIGHTER'S HORNPIPE

Formation: Longways for six or more couples, men in one line, and women in the other.

Steps: The usual country-dance step.

The Dance.

"Cross over the Set and Balance Three"

(Meas. 1-4.) The first woman crosses over to the opposite line, and, with her back turned toward her own line, falls into line between the second and third men, with whom she joins hands in a row. At the same time the first man crosses over and does the same with the second and third women. (Diagram 1.)

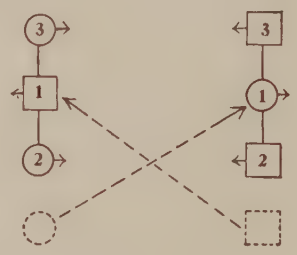


Diagram 1

In this position, the two **threes** "balance," moving first outward, farther away from each other (with two "balance" steps or four walking steps), and then back to line.

"Swing Right Hands"

(Meas. 5-8.) The first woman and the man on her right (the second man), with right hands still joined, turn each other, eight steps,

finishing in line of three, as before. At the same time the first man and the woman on his right (the third woman) turn in the same manner.

"Balance Three"

(Meas. 9-12.) The two **threes** "balance" again, as before.

"Swing Left Hands"

(Meas. 13-16.) The first woman and the man on her left (the third man) turn each other with left hands. At the same time the first man does the same with the woman on his left (the second woman).

At the end of this turn, the first woman and man advance toward each other in the centre.

"Down the Centre and Back"

(Meas. 1-4.) The first couple in ordinary dance position go eight steps down the centre toward the foot of the set, with the woman on the right of her partner.

(Meas. 5-8.) The first couple swing half around (so as to face up the set, with the woman still on the right of her partner), return to the head, separate, and "cast off," falling into places next below the second couple in their respective lines.

"Right and Left"

(Meas. 9-16.) The first and second women execute "Right and Left" with the first and second men, and finish in their new positions below the second couple.

The whole dance is now repeated, the first couple dancing this time with the third couple and the couple next below the third couple. The dance is continued in this way, with the first or "active" couple progressing down the set.

The fourth couple are also "active," and dance (at the same time and in the same manner as described for the first couple) with the fifth and sixth couples.

If more than six couples are dancing in the set, the seventh, tenth, etc., couples may also be "active" and dance at the same time and in the same manner as described for the first couple, progressing down the set and dancing with the "neutral" couples in order. When a "neutral" couple reaches the head of the set, they stand idle during **two repetitions** of the dance (until there are two "neutral" couples below them), then become "active" and dance as described for the first couple.

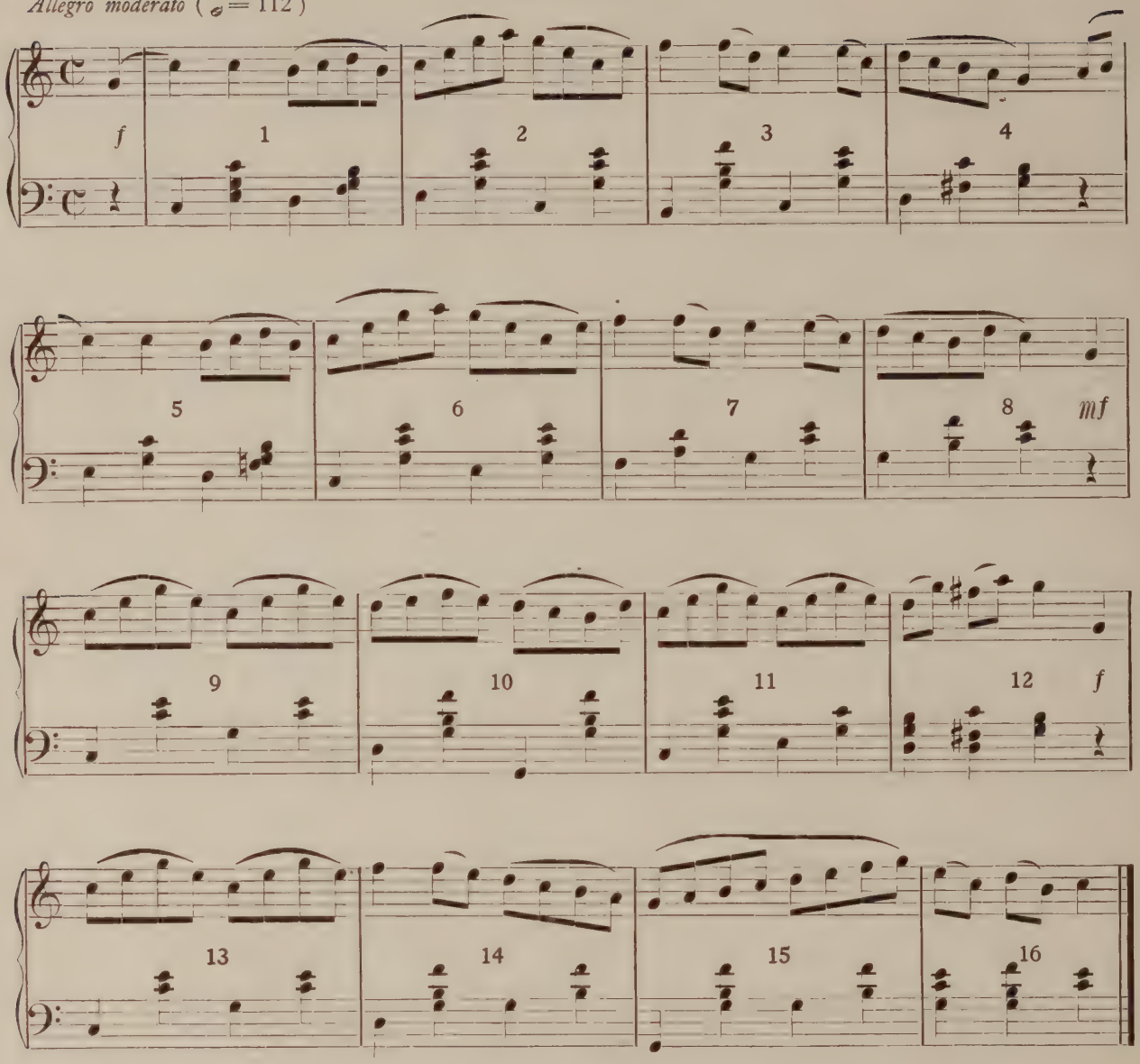
When an "active" couple reach the foot of the set they become "neutral."

When the dance has been continued as long as desired, it is brought to a finish with the usual "Forward and Swing Partners," and "Promenade around the Hall."

TRIP TO NAHANT (I)

("Dominion Reel")

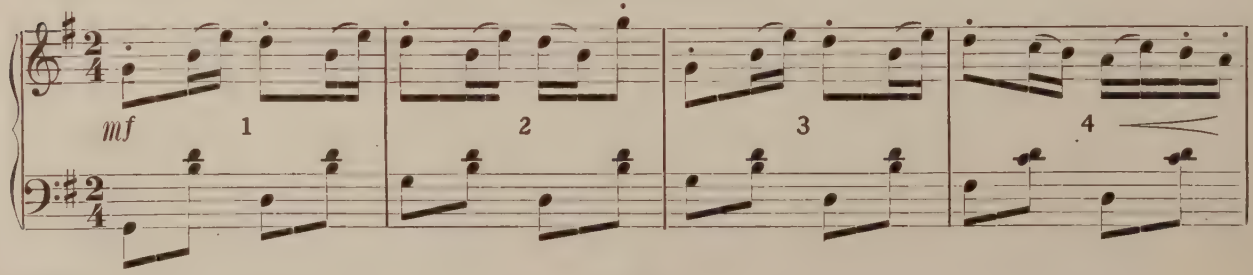
Allegro moderato (𝅗𝅥 = 112)

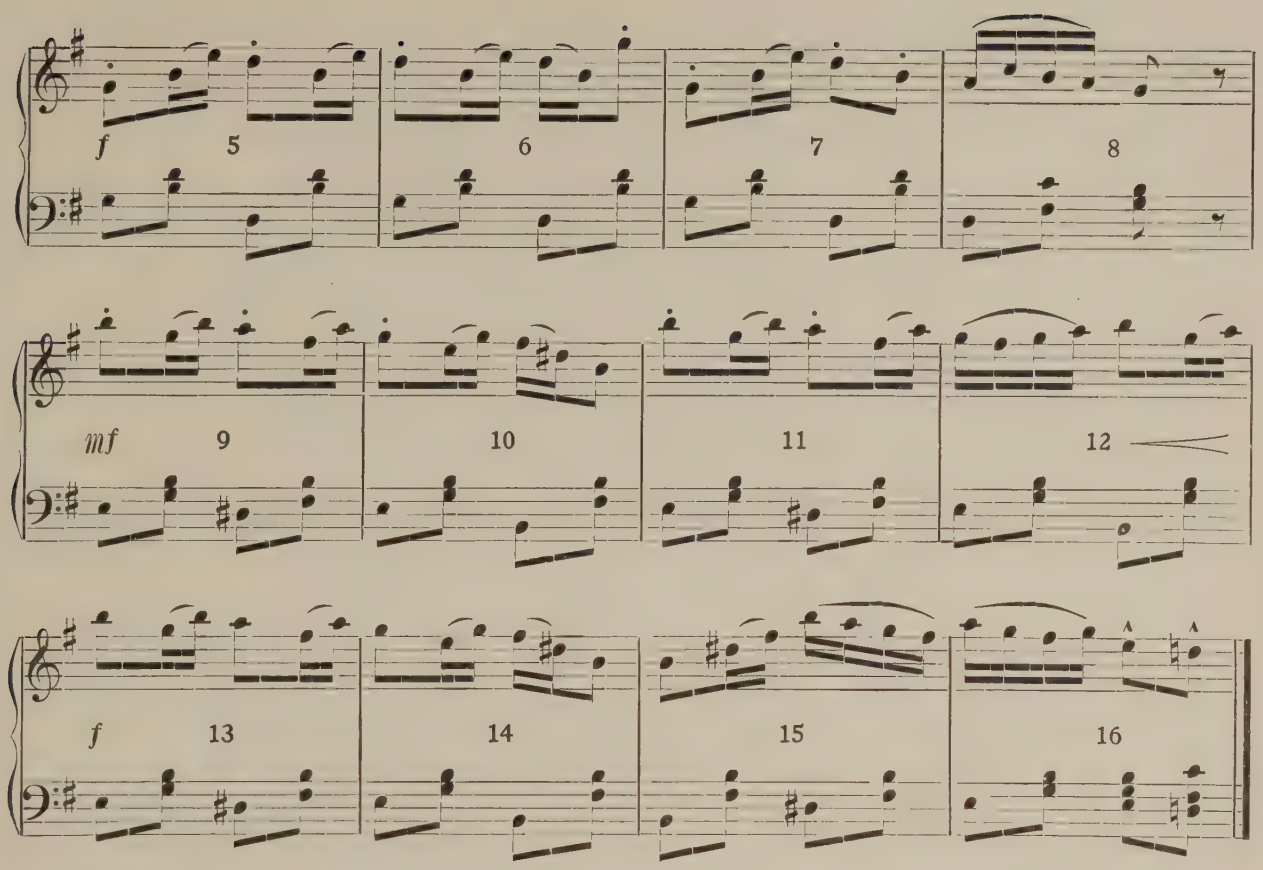


TRIP TO NAHANT (II)

Allegro moderato (♩ = 112)

("Limber up Reel")





TRIP TO NAHANT

Formation: Longways for six or more couples, men in one line, and women in the other.

Steps: The usual country-dance step and the buzz step.

The Dance.

"Forward and Back Six"

(Meas. 1-4.) The first, second and third women join hands in a row, and the first, second and third men do the same. The two **threes** forward and back with each other. (Diagram 1.)

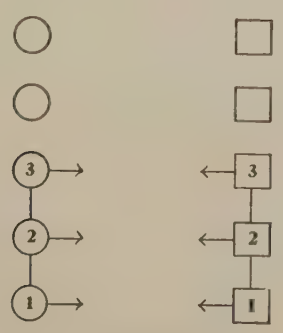


Diagram 1

"Swing Half Around"

(Meas. 5-8.) These three couples give right hands to partners and swing half around, finishing in exchanged places.

"Forward and Back Six"

(Meas. 9-12.) The first six, in their new positions (Diagram 2), forward and back again

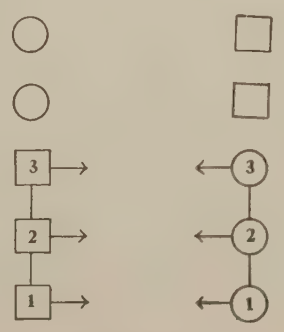


Diagram 2

"Swing Partners to Places"

(Meas. 13-16.) The same six give right hands to partners, and swing to places with eight steps.

"Down the Centre and Back"

(Meas. 1-4.) With both hands crossed and joined, the first two couples go eight steps down the centre toward the foot of the set, the second couple leading and the first couple following. (Diagram 3.)

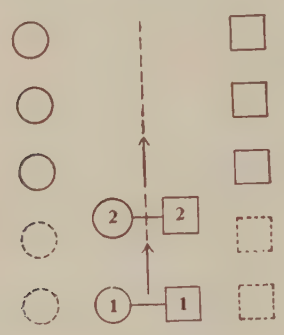


Diagram 3

(Meas. 5-8.) The first and second couples, without releasing hands, face about, and return up the centre, the first couple leading and the second couple following... The second couple fall into place at the head of their respective lines, while the first couple separate, "cast off," and fall into their respective lines, in the place next below the second couple. (Diagram 4.)

"Right and Left"

(Meas. 9-16.) The first and second women execute "Right and Left" with the first and second men, and finish with the first couple next below the second couple.

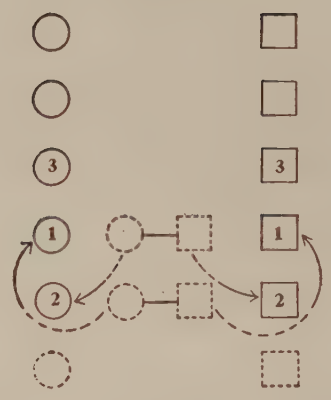


Diagram 4

The first couple now repeat the whole dance, but this time with the third couple, and the couple next below the third couple, and continue in the same manner, progressing down the set one place lower each time.

The fourth couple (and seventh, tenth, etc.) are also "active" and begin dancing at the same time and in the same manner as described for the first couple.

The other couples are "neutral." When a "neutral" couple reach the head of the set, they stand idle during **two repetitions** of the dance (until there are two free "neutral" couples below them); then they become "active," and dance as described for the first couple.

When an "active" couple reach the foot they become "neutral."

The dance is brought to a close in the usual manner with "Forward and Swing Partners," and "Promenade around the Hall."

MONEY MUSK (I)

Allegro moderato (♩= 112)

mf 1 2 3 4 *p*

5 6 7 8

mf 9 10 11 12

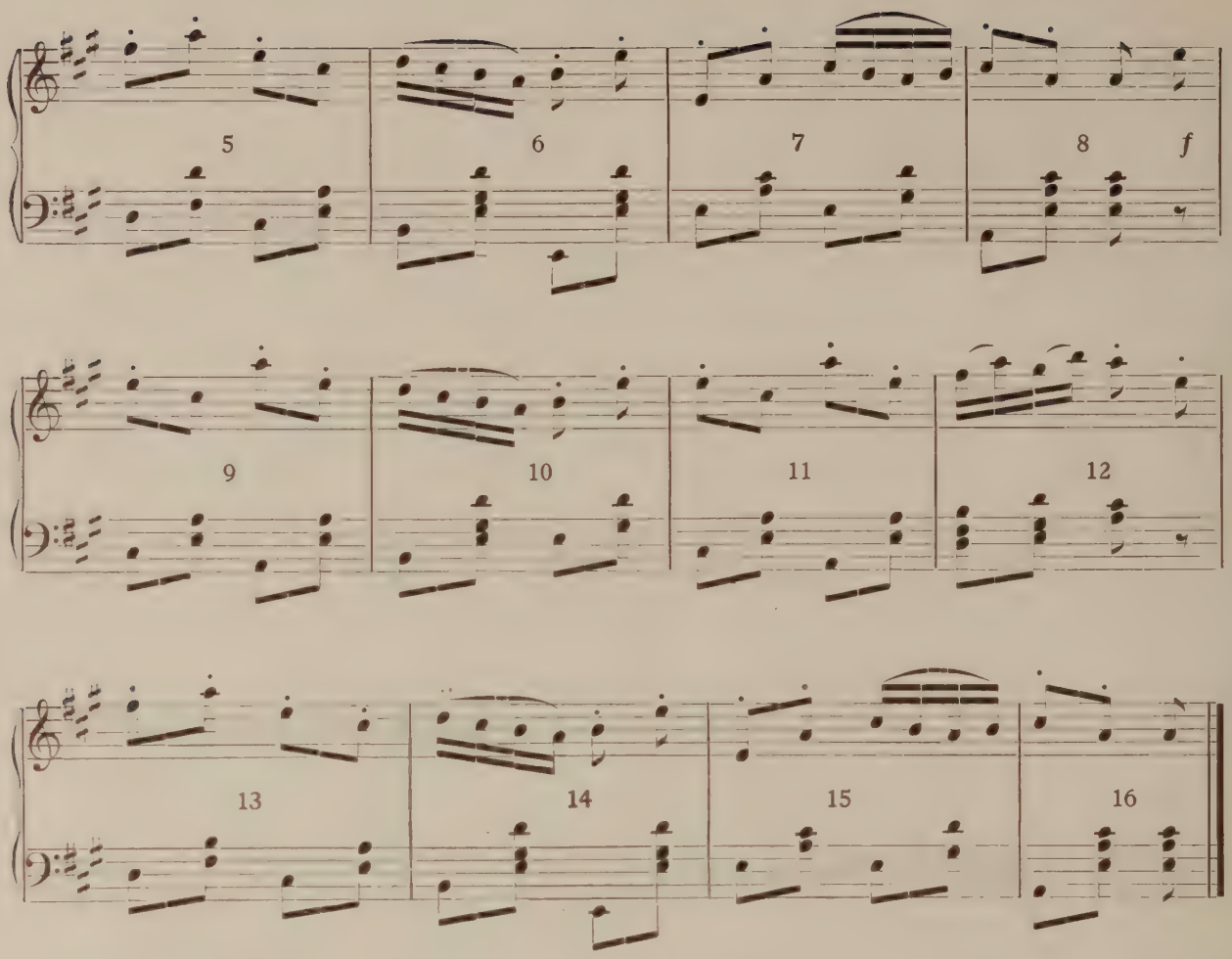
f 13 14 15 16

MONEY MUSK (II)

("Joice's Hornpipe")

Allegro moderato (♩= 112)

mf 1 2 3 4



MONEY MUSK

Formation: Longways for six or more couples, men in one line, and women in the other.

Steps: The usual country-dance step.

The Dance.

"Swing Once and a Half Around"

(Meas. 1-6.) The first couple join right hands and swing once and a half around, so as to finish in opposite lines.

"Forward and Back Six"

(Meas. 7-8.) The first woman, passing behind the second man, falls into the men's line between the second and third men. At the same time the first man passes behind the second woman and falls into the women's line between the second and third women. (Diagram 1.)

(Meas. 9-12.) The first woman and second and third men join hands in a line (while the first man and second and third women do the same), and the two **threes** forward and back with each other.

"Swing Three-Quarters Around"

(Meas. 13-16.) The first man and woman join right hands and swing three-quarters around, so that they finish between the lines, the man at the head, facing down the set, and the woman opposite him, facing up the set.

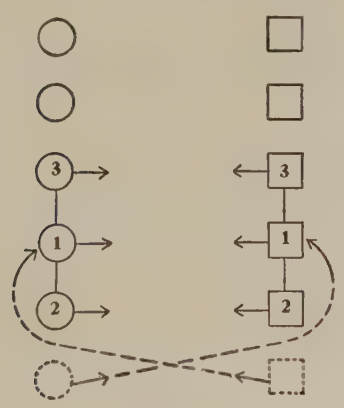


Diagram 1

"Forward and Back Six"

(Meas. 1-4.) The first woman joins hands with the third man and third woman, forming a line at right angles to the set and facing up, while the first man does the same with the second couple, except that they face down. (Diagram 2.)

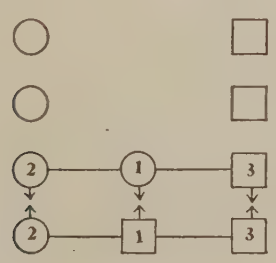


Diagram 2

In this new formation the two **threes** forward and back with each other.

"Swing Three-Quarters Around to Place"

(Meas. 5-8.) The first man and woman join right hands, swing three-quarters around, and finish in their own lines, but one place lower than at the beginning. (Diagram 3.)

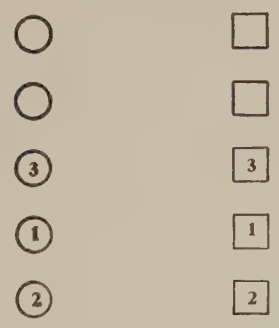


Diagram 3

"Right and Left"

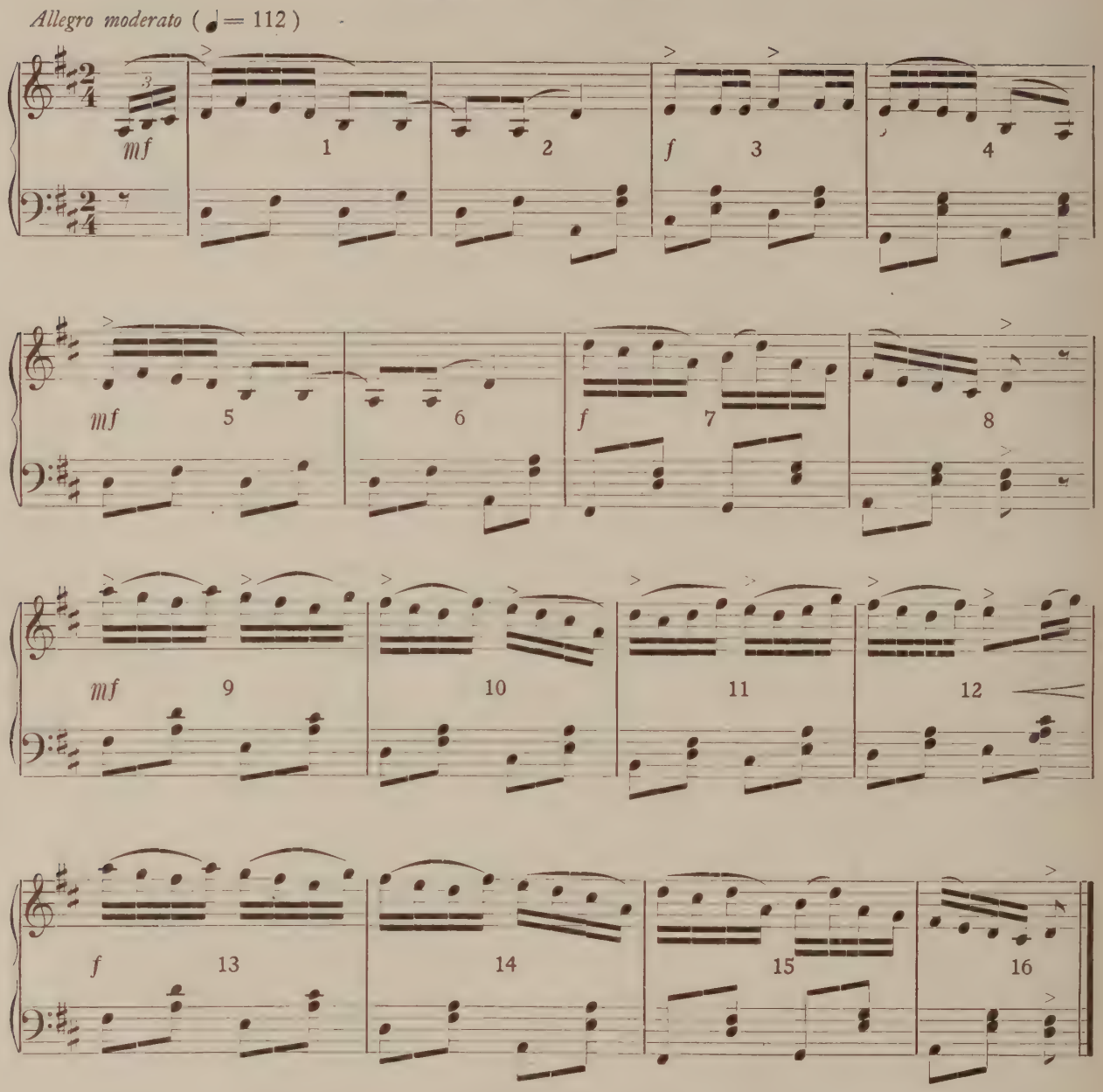
(Meas. 9-16.) The first and second women execute "Right and Left" with the first and second men, and finish in the same new positions. (Diagram 3.)

The whole dance is now repeated, the first couple dancing this time with the third couple, and the couple next below the third couple. The dance continues in this way, with the first or "active" couple progressing down the set, one place lower each time. The fourth couple are also "active" and dance (at the same time and in the same manner as described for the first couple) with the fifth and sixth couples.

If more than six couples are dancing, the seventh tenth, etc., couples may also be "active" and dance as described for the first couple, progressing down the set and dancing with the "neutral" couples (second, third, fifth, sixth, etc.), in order.

When a "neutral" couple reach the head they stand idle during **two repetitions** of the dance (until there are two "neutral" couples below them), then become "active" and dance as described for the first couple.

When an "active" couple reach the foot they become "neutral." The dance is continued as long as desired, and is brought to a close with the usual "Forward and Swing Partners," and "Promenade around the Hall."



ARKANSAS TRAVELER

Formation: Longways for six or more couples, men in one line and women in the other.

Steps: The usual country-dance step, and buzz step.

The Dance.

"Balance Six"

(Meas. 1-4.) The first, second and third women join hands in a row and the first, second and third men do the same. (Diagram 1.) The two threes "balance" to each other.—The balance is done here in either of two ways, as follows: (1) Move forward with two "balance" steps, then back with two "balance" steps; or (2) the ordinary "forward and back."

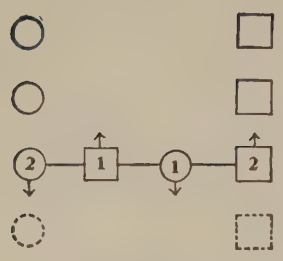


Diagram 1

"Six Hands Half Around"

(Meas. 5-8.) The same six join hands in a circle and swing half around in the direction of the hands of the clock, so that the women finish on the men's side of the set, and the men on the women's side (Diagram 2). The step used in swinging around may be either the usual country-dance step, or the buzz step, or chassé.

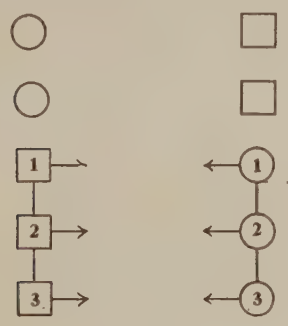


Diagram 2

"Balance Six"

(Meas. 9-12.) The first six, in their new positions, balance as before.

"Six Hands Half Around"

(Meas. 13-16.) They join hands in a circle and swing half around as before, finishing in their original positions.

"Right-Hand Mill"

(Meas 1.-4.) The first and second couples form a "right-hand mill" (Diagram 3), and swing half around with the usual country-dance step, finishing on opposite sides.

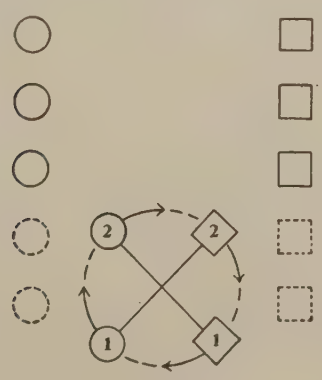


Diagram 3

"Swing Partners"

(Meas. 5-8.) The first and second men take their partners in ordinary dancing position and swing with eight buzz steps.

"Left-Hand Mill"

(Meas. 9-12.) The first and second couples form a left-hand mill and swing half around to original positions.

"First Couple Swing"

(Meas. 13-16.) The first couple, in ordinary dance position, swing in the centre with eight buzz steps.

"Down the Centre and Back"

(Meas. 1-4.) Still in ordinary dancing position, the first couple go eight steps down the centre toward the foot of the set, with the woman on the right of her partner.

(Meas. 5-8.) They swing half around so as to face up the set (with the woman still on the right of the man), and return up the centre to the head, where they separate, "cast off," and fall into place next below the second couple in their respective lines.

"Right and Left"

(Meas. 9-16.) The first and second women execute "Right and Left" with the first and second men, and finish with the first couple in their new position below the second couple.

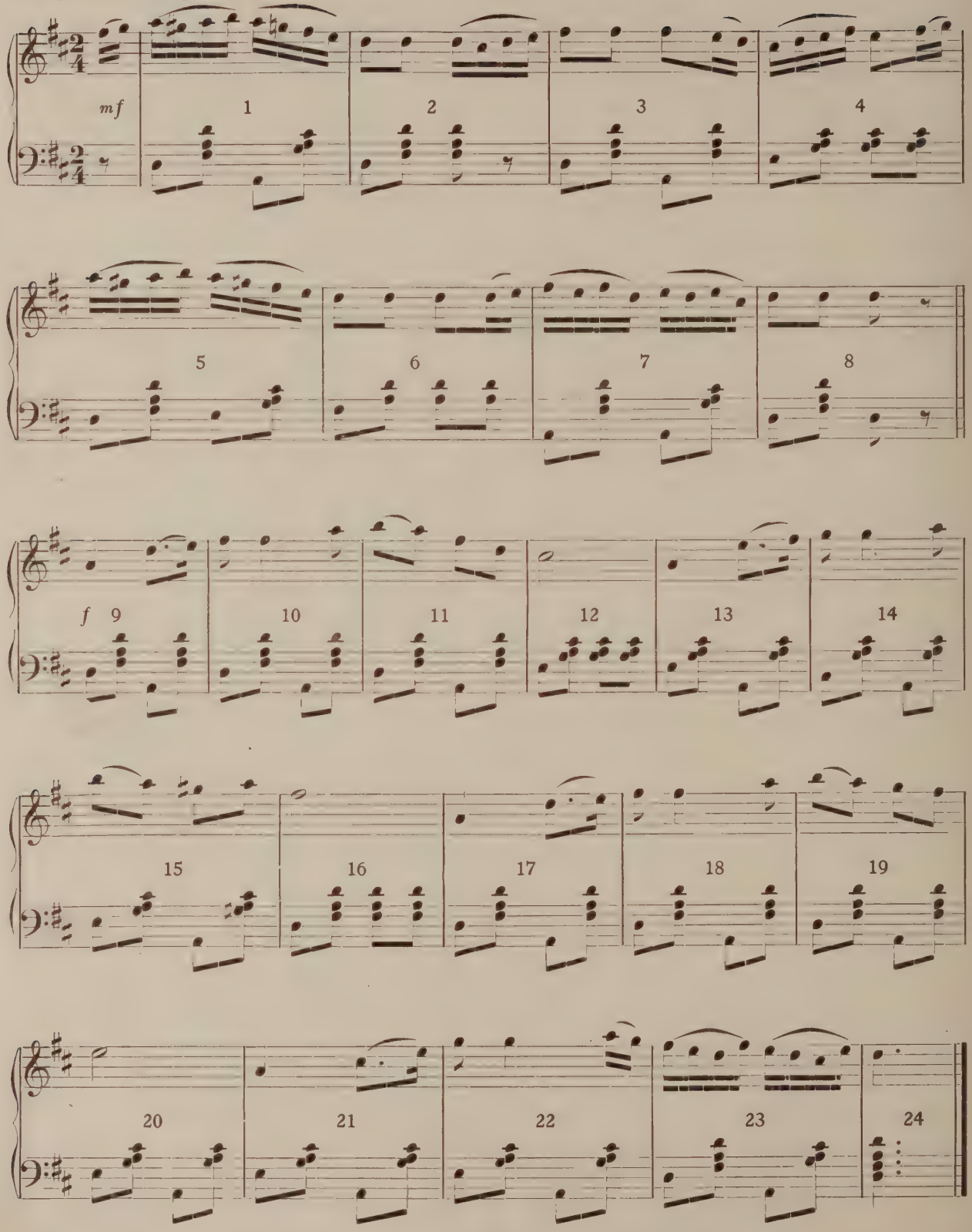
The first couple now repeat the whole dance, but dancing this time with the third couple and the couple next below the third couple, and continue in the same manner, progressing down the set one place lower each time. The fourth couple (and seventh, tenth, etc.) are also "active," and dance at the same time and in the same manner as described for the first couple.

When a "neutral" couple reach the head of the set, they stand idle during **two repetitions** of the dance (until there are two free "neutral" couples below them); then they become "active" and dance as described for the first couple. When an "active" couple reach the foot of the set, they become "neutral."

The dance is brought to a close in the usual manner with "Forward and Swing Partners" and "Promenade around the Hall."

JOHN BROWN

Allegro moderato (♩ = 112)



JOHN BROWN

Formation: Four couples, as for quadrille, with one odd man (John Brown) in the centre. (Diagram 1.)

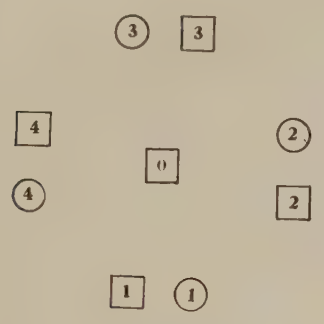


Diagram 1

Steps: The usual country-dance step, and galop steps.

The Dance.

"Ladies forward and Salute John Brown"

(Meas. 1-4.) The four women advance four steps, make a slight courtesy to "John Brown," and retire to places.

"Gentlemen forward and Salute John Brown"

(Meas. 5-8.) The four men advance, "salute" John Brown (this is usually done by slapping him on the back or rumpling his hair), and retire to places.

"Right hand to partner, and Grand Right and Left"

(Meas. 9-16.) All give right hands to partners and dance "Grand Right and Left," (or "Grand Chain,") in which "John Brown" joins. They continue the chain until the leader calls "Promenade All."

"Promenade All"

(Meas. 17-24.) Each man quickly secures the woman nearest him as a partner, if he can, and taking ordinary dance position, the four couples slide around the circle with galop steps (in the direction indicated in Diagram 2), and finish in quadrille formation, with the four women (with their new partners) in their original positions, and with the new "John Brown" in the centre.

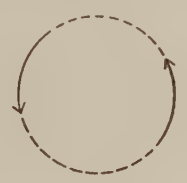
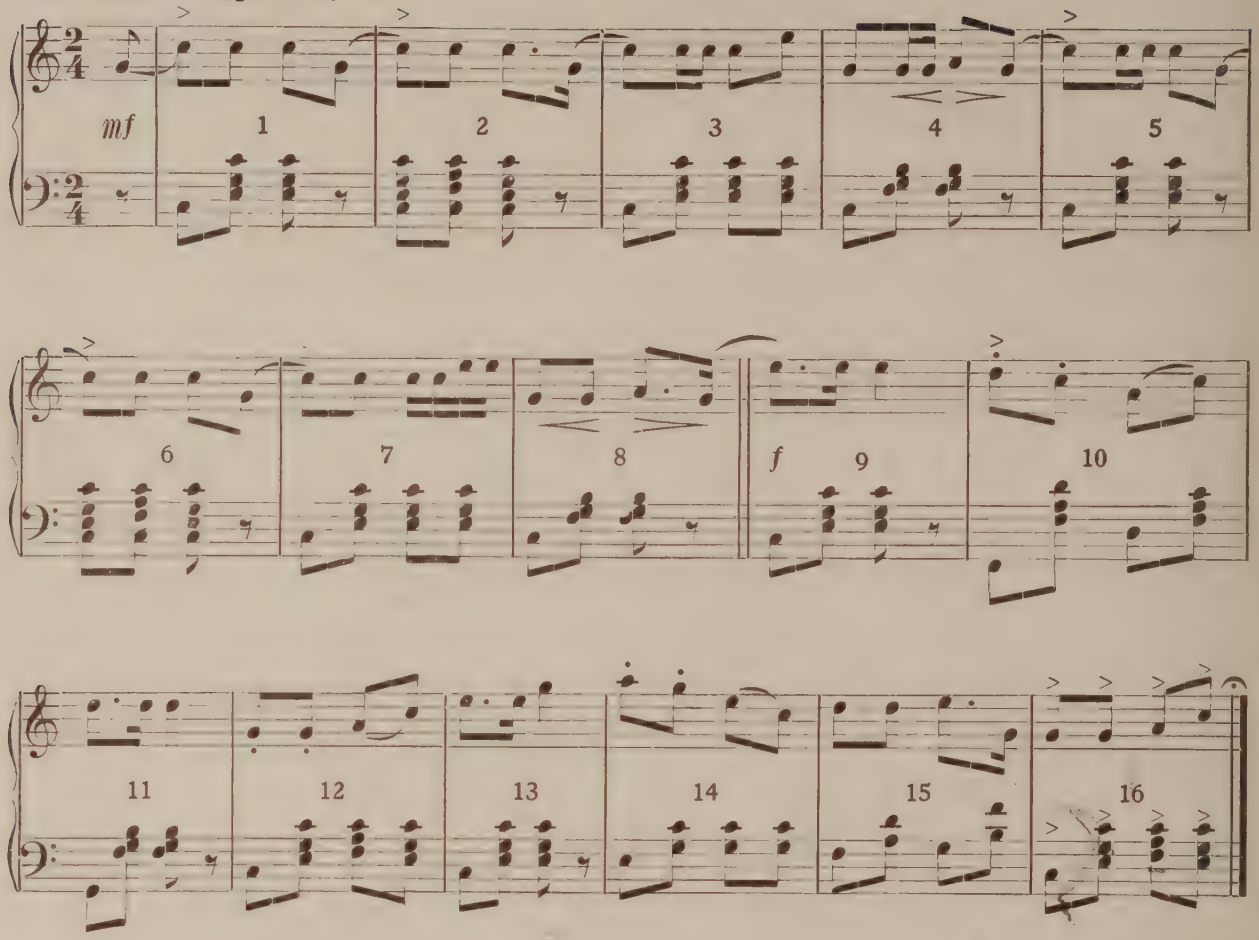


Diagram 2

The dance is repeated in this manner as often as desired, and brought to a finish with "Swing Partners" and "Promenade around the Hall."

OLD DAN TUCKER

Allegro moderato (♩ = 112)



OLD DAN TUCKER

Formation: Any number of couples join hands in a circle, with one odd man (Dan Tucker) in the centre. (Diagram 1.)

Diagram 1

Steps: The usual country-dance step, and galop steps.

The Dance.

"Balance All"

(Meas. 1–2.) The dancers constituting the circle all "balance" to Dan Tucker.

Note: The "balance" is done in either of the two following ways:

(1) Take a step forward with the right foot, and swing the left foot slightly forward; then step backward with the left foot, and swing the right foot slightly forward;

or

(2) Beginning with the right foot, take two walking steps forward and two back.

"Turn Left and Right" (or "Allemande Left")

(Meas. 3–8.) Each man with his right hand takes the right hand of the woman on his left and turns her once around; then with left hand turns his partner once around.

"Right Hand to Partner, and Grand Right and Left"

(Meas. 9–16.) All give right hands to partners and dance "Grand Right and Left," or "Grand Chain," in which "Dan Tucker" joins. They continue the chain until the leader calls "Promenade all!"

"Promenade All"

(Meas. 1–8.) Each man secures the woman nearest him as a partner (as the man who is left without a partner will be the next "Dan Tucker"), and joining crossed hands, all couples "promenade" with the usual country-dance step (or as described in "John Brown") around the circle in the direction opposite to the hands of the clock, while the new Dan Tucker takes his place in the centre.

"Forward and Back"

(Meas. 9–12.) All couples join hands in a circle, and "forward and back" (four steps toward the centre and four back).

"All Hands Around"

(Meas. 13–16.) With hands still joined, they go around the circle in the direction of the hands on the clock, with the usual country-dance step (or galop step).

Sometimes, when a large number are dancing, or when there are more men than women present, the dance may be done with several Dan Tuckers in the centre.

When the dance has been continued as long as desired, it is brought to a finish with "Balance and Swing Partners," and "Promenade around the Hall."

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